

VOL XXXV

NUMBER 5

McCALL'S MAGAZINE

THE QUEEN OF FASHION

HOLIDAY
NUMBER



JANUARY
1908



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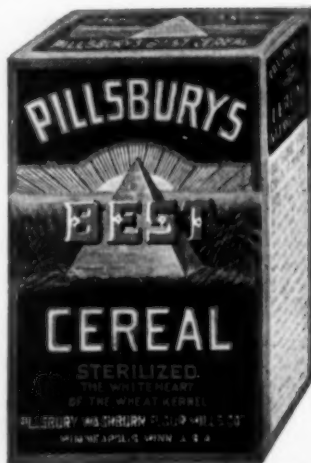
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MCCALL'S MAGAZINE

(The Queen of Fashion)

THE McCALL COMPANY, Publishers, 236 to 246 West 37th Street

JAMES H. OTTLEY, Pres. and Treas.,
260 West 73d Street, New York City

[50 Cents a Year]

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Please address all orders and communications to The McCall Company, 236 to 246 West 37th St., New York City

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Snow, sunshine, and just enough "snap" in the air to *make* you hurry—that is a combination that brings the roses to one's cheeks.

There is only one drawback—the possibility that one's hands and face may be chapped. But that is only a possibility; and it

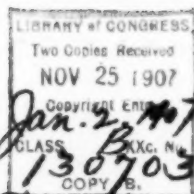
need not deter you from your morning walk.

Use pure soap—Ivory Soap. Rinse your hands and face in cold water and satisfy yourself that they are thoroughly dry. If you will do these things, you need have no fear of cold or wind.

Nine tenths of the trouble that so many people have in the way of chapped hands and rough skins is due, first, to lack of care in drying the skin, after washing; and, second, to the use of soaps that contain "free" alkali.

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McCALL'S MAGAZINE

THE QUEEN

PUBLISHED
MONTHLY

OF FASHION

*Entered as second-class matter at the New York,
N. Y., Post Office, Aug. 5, 1897*

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Vol. XXXV

No. 5

NEW YORK, JANUARY, 1908



1772, Ladies' Tucked or Shirred Blouse Waist

1837, Ladies' Waist

1860, Ladies' Jumper

NEW DESIGNS FOR EVENING WAISTS

For full descriptions and other views, see elsewhere in this Magazine.

Lessons in Dressmaking

How to Make the

New Circular Skirts

By MME.

ELISE VAUTIER

THE very newest midwinter skirt is cut in circular shape. It may have one, two or three circles, as one prefers; but circular it must be. They are graceful skirts, too—becoming to almost everyone, but particularly adapted to full figures, as they fit so beautifully over the hips; closely, but easily, with no signs of pulling or drawing, the way they are cut making them so bias that they give to the figure. They are easy to make. You see, unless very carefully cut, they are bound to fit, as all the fulness the figure does not take up just falls in graceful folds; graceful because they are natural folds—no pinning or tacking or sewing of any kind to keep them in a certain position. These skirts, like any other style, may be trimmed as much or as little as desired. As a rule, they need some trimming, as the straight line without a seam from waistband to hem is apt to be trying to any but a very perfect figure. They do not take very long to make. There is so little sewing on them that one can afford to spend much more time on the trimming. The skirts shown here, you will notice, all have some form of decoration; simple, but sufficient to break the absolute severity of the outline. Broadcloths—in fact, all the heavier or rather firmer goods—are pretty made in this way. Canvas, voile, etc., are more difficult to make circular, being so loosely woven they are apt to sag badly; and then, too, the heavier materials hang in such beautiful, rich folds.

Plaids or checks are prettier made circular than any other figured goods. Stripes are used, but as a rule they are not liked, as the stripes run vertically in the front and horizontally on the sides. With a check or plaid it does not matter, as they run both ways. As to colors, one may wear anything and still be considered in style. Blue and brown, however, in many and various shades, seem to be first favorites. A combination of Alice blue and golden brown seems to be especially popular. After these comes purple, in every shade or hue ever seen or heard of. But if a suit is to be bought that one has reason to suppose that she will have to wear two or even three seasons—as many of us do—there is nothing like navy blue or black. These stand wear and tear better than any other color; and then one does not tire of them so soon. And that means a great deal if a garment is to be worn a long time.

The models displayed here are all circular in cut, but you will observe that three of them are cut in more than one piece.

These are less likely to sag than those cut all in one. The seam or seams running through the center of the skirt seem to relieve the strain on the material, besides adding greatly to the beauty of the garment.

Fig. 1, showing McCall Pattern No. 1827, is cut in two circular pieces and is usually made over a lining. And I want to mention right here, that when making this skirt the lining should be carefully considered, as it is an item of the first importance. For this reason, the upper and lower outer portions of the skirt are cut fuller and made separate from the lining; consequently, they will be inclined to flare and show what is beneath. One could, of course, tack the loose outer portions to the lining; but this must be done carefully, and only once or twice, or it will destroy the free swing of the skirt. The nicest way would be to make the lining of a matched silk, and then the outside might blow away all it wanted to and it would not make any difference. Matched silk, or any other kind of silk for that matter, is not always convenient to use, so the next best thing to

do is to match your goods with a cotton lining and face the parts of the underskirt that are liable to show as the skirt swings with your material. That is, one facing should be above the lower edge of the skirt, and the other should begin at the line of perforations showing where the lower portion of the skirt is to be attached. Both facings should be from six to ten inches wide. Silk may, of course, be used for this purpose if preferred.

The easiest way to apply these facings is as follows: After all the seams in the lining have been stitched up,

with the exception of the back one, you take your goods, baste a width to the lining and cut the desired depth. Repeat until the entire part to be faced is covered. Be sure to lap the edges of the facing enough so that they may be joined neatly. If the edge of the skirt is not to be bound with braid, the facing is basted to the wrong side of the skirt, the pieces composing the facing stitched together, and the facing stitched to the edge of the skirt. It is then turned to the right side of the skirt and stitched once more around the upper edges. If it is more convenient to use smaller pieces for this purpose, face each lining portion in the desired place (this may easily be done by following the symbols marked on the pattern) before the skirt is basted up, then stitch all together. If one is short



FIG. 1—DOUBLE CIRCULAR SKIRT
McCall Pattern No. 1827. Shown again on page 402.



FIG. 2—TWO-PIECE CIRCULAR SKIRT
McCall Pattern No. 1832. Shown again on page 402.

of material, a facing may be pieced as often as necessary. If the facing is pieced on the wrong side, be sure, as I said before, to press open the seams so it will lie flat. If the joinings are hemmed down on the right side, see that they fit smoothly and do not draw. I am devoting what seems like considerable space to a seemingly unimportant detail, but it is not so. The facings on the curving seams of these skirts are really most important. If they do not fit or are drawn too tight the outline of the skirt is ruined. If one does not care to use the lining, the upper and lower portions of the skirt can be sewed together and the skirt worn over a petticoat in the usual manner.

If a woolen material is to be used in making a skirt of this kind, do not on any account make the lining portion of the same material. This to the inexperienced dressmaker may seem much simpler than fussing with two facings; but it would make a very thick and clumsy garment. The two thicknesses of wool would make it very heavy, and then wool sticks to wool, particularly in cold weather, and one could never be sure the outer portions were in place. If they got tucked up anywhere, there they would stay. This model should only be worn by a tall figure.

Fig. 3 (McCall Pattern No. 1872) at the first glance may look like the skirt just described, except that it is made of three circles instead of two. In reality it is an entirely different skirt. It would not shorten the wearer, as the one previously described would. If Fig. 1 is made with a lining the outside portion hangs free from the lower one, each forming a ruffle in itself, while in Fig. 3 the lower part of the top portion fits the top part of the under portion, and both are stitched firmly together, thus forming one large circle and making, in spite of the three sections, one line from band to hem.

Before cutting either of these skirts, one should be sure of the exact length required, as any alteration in the length must be allowed for in both upper and lower sections. The different parts are naturally cut in proportion, so it would be impossible to take from or add to the lower part alone without destroying the proportion.

The first thing to do after the skirt has been cut is to cut and carefully fit a facing to the lower edges of all the circular pieces. The facings should extend just beyond the line of large perforations that show where the lower part is to be stitched on. They should be fitted to the right side of the skirt, stitched around the edges and where the facings are joined; then, after the seams have been pressed open (the circular seam on the outer edge should be done with the finger - nail), the facing is turned to the wrong side and basted to position along the line of large perforations. After the three circles have been treated in this manner, they are then basted together according to symbols on pattern. When basting up the back seam, be careful not to catch in the lower edges of the two upper portions. These loose edges simulate large tucks and must be sewed together separately from the main back seam. The edges of these so-called tucks may be ornamented or not, as preferred. Stitching, braid or velvet ribbon may be used, but these

decorations will form a distinct cross line that is apt to be unbecoming to any but a very tall and slender figure. After the skirt has been basted together, it is well to try it on before stitching it up. If, in spite of your care in cutting, there are still some slight alterations to make, the faults may be remedied by adjusting the lower and, if necessary, the middle portions just a trifle.

Fig. 4 (McCall Pattern No. 1611) is a single-piece circular skirt and is an exceedingly graceful model. The full flare of the bottom of the skirt and the curve of the trimming band, put on to simulate an overskirt, give it a quaint look that recalls the style of the early sixties. It is as easy to make as possible, if one goes about it intelligently. The whole trick lies in cutting it right in first place. The inexperienced dressmaker is accus-

tomed to thinking that the material in a skirt must run up and down; in this skirt it goes crosswise. You put the front of your pattern on a fold of the goods, and then, if your material is very wide, you will only have to piece it once on each side, between band and hem. Narrower goods will, of course, have to be pieced oftener. Some people prefer this skirt made with a seam down the center. If this is to be done, place the straight center-front of your pattern on the selvage of your material instead of on a fold, as the pattern directs. Before the back seam of the skirt is closed the line for the trimming band should be marked. This should be done before the pattern has been taken from the skirt just cut. Take some thread, of a contrasting color from your material, and make a number of loose back stitches in each perforation marking the trimming line. The pattern is then removed and the folds of the skirt separated sufficiently to allow the thread connecting the two sides to be cut. If this is done carefully it should leave some threads on either half of the skirt. Chalk may be used to mark the perforations with if preferred. Only it is most necessary to mark them exactly, as the trimming band is cut to fit that line, and no other.

The model shown here is made of black novelty canvas, with a silk trimming band finished with a narrow side pleating of taffeta silk. This combination may be varied in any number of ways. The band may be of cloth like the dress and the little pleating of silk, or the pleating may be omitted altogether; or the band may be of silk decorated with three rows of ribbon velvet or a narrow Tom Thumb fringe. The latter seems particularly adapted to this style of trimming, as it also is old style.

Fig. 2 (McCall Pattern No. 1832), though a two-piece circular skirt, is entirely different from the one shown in Fig. 1. Like Fig. 3, it has no lining, the lower portion being stitched to the upper, which simulates an overskirt. There seems to be no special advice to give about this skirt that will not be a repetition of that which I have given in regard to the previous skirts, excepting this: If you use a plaid for the lower portion, as

suggested in Fig. 2, be sure to match the figure. This is most important. Some plaids are so woven that when they are sewed together the plaids match with scarcely any waste of material; sometimes quite a piece must be wasted to make them match.



FIG. 3—SKIRT MADE OF THREE CIRCLES
McCall Pattern No. 1872. Shown again on page 375.



FIG. 4—CIRCULAR SKIRT WITH TRIMMING BAND
McCall Pattern No. 1611. Shown again on page 404.

All About the Latest New York Fashions

By BETTY MODISH

JANUARY is the very height of the season, and evening fabrics of all sorts are in steady demand in the shops, and fashionable dressmakers are working night and day to finish the most fascinating evening and reception gowns.

colors and in many new striped effects, the stripes being a matter of weave and finish rather than color. Then there are the satin-surfaced crêpe de Chines, satin surah and double-faced satin fabrics, besides many brilliant surfaced silks of the soft, clinging type. The taffetas, poplins, messalines and, in short, most silk fabrics are of the soft, clinging type.



McCall Pattern No. 1869 (All Seams Allowed)
Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure.

No. 1869—LADIES' SHIRT WAIST (without Lining), requires for 36 size, $3\frac{1}{2}$ yds. material 24 ins. wide, $2\frac{1}{4}$ yds. 36 ins. wide, or $1\frac{7}{8}$ yds. 44 ins. wide. Price, 15 cents.



McCall Pattern No. 1871 (All Seams Allowed)
Cut in 6 sizes, 32, 34, 36, 38, 40 and 42 inches bust measure.

No. 1871—LADIES' SHIRT WAIST (without Lining), requires for 36 size, $3\frac{5}{8}$ yds. material 24 ins. wide, $2\frac{1}{4}$ yds. 36 ins. wide, or 2 yds. 44 ins. wide. Price, 15 cents.



McCall Pattern No. 1856 (All Seams Allowed)
Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure.

No. 1856—LADIES' SHIRT WAIST (without Lining), requires for 36 size, $3\frac{1}{2}$ yds. material 24 ins. wide, $2\frac{1}{2}$ yds. 36 ins. wide, or $1\frac{5}{8}$ yds. 44 ins. wide. Price, 15 cents.



McCall Pattern No. 1858 (All Seams Allowed)
Cut in 6 sizes, 32, 34, 36, 38, 40 and 42 inches bust measure.

No. 1858—LADIES' SHIRT WAIST (without Lining), requires for 36 size, $3\frac{5}{8}$ yds. material 24 ins. wide, $2\frac{1}{4}$ yds. 36 ins. wide, or $1\frac{7}{8}$ yds. 44 ins. wide. Price, 15 cents.

Evening fabrics are very soft and lustrous this season. The new double-width satins that are on the market under various names are perhaps the most fashionable material for high-class costumes. These materials come in plain weaves and

Nothing could possibly be lovelier for evening dresses than metallic filet lace. It is sold in allover and likewise in bands, so that either the entire robe or simply the garniture may be composed of it. The designs with which it is embellished are either worked up in metallic thread and flitter, or are darned in floss silks of different colors. In the latter case shaded silks produce the best effect, while frequently, when the entire lace is metallic, the design is silver or steel on a gold ground, or the reverse. It is difficult to say which of all these arrangements is the most pleasing.

ALL varieties of lace trimmings are greatly favored, and foremost among them may be placed filet lace. One reason for this description of lace being so generally employed is that of all other kinds, perhaps, it lends itself best to the divers sorts of supplementary decoration with which the complicated garnitures of the present day teem, the more so that it is produced even more in color than black or white.

The fashion of colored lace is very marked for the moment, nothing being considered better taste than self-colored lace garnitures; and there are few colors or even shades of either silk or woolen materials that do not now exist in lace likewise.

A VERY marked return of fancy toward spangling is one of the leading features of winter fashions, though it is probable that this sort of adornment will not extend beyond evening toilettes. Three sizes of spangles are employed—quite small, medium and extremely large. Two rules exist, however, which are rarely infringed—the spangling is self-colored and in tint precisely matches the material it adorns, and one color or even shade only is employed. What is permitted in addition is the small, transparent glass bead, likewise self-colored. These beads do not, as formerly, serve to fix the spangle, but play a very active part in the working up of the device. The designs, though of

(Continued on page 410)

Smart and Pretty Winter Gowns

Nos. 1869-1769.—A very neat and jaunty gown made of checked woolen is here shown, but the pattern is just as well adapted to taffeta, foulard or rajah silk, or to the washable materials—chambray, gingham, linen, etc.—such as many women like to wear for house dresses all winter. The waist closes in the center-back, where it is tucked on each side in box-pleat effect. The front has a broad cluster of inward-turning tucks running down the center, and is also tucked on each side in box-pleat effect. The sleeves are in the regulation shirt style, but puffed sleeves can be substituted if preferred, as both are given in the pattern. Another view of this waist and the quantity of material required to make it can be found on page 368. The nine-gored pleated skirt is stitched in tuck effect to deep yoke depth. It can be seen again on page 403.

Nos. 1856-1622.—Black silk was used to make this handsome gown, which has a pointed yoke of black allover lace laid over a lining of sky-blue satin. The front is gracefully tucked below this yoke and trimmed with a narrow facing of the satin and an attractive garniture of black silk passementerie. The back of the waist has two fine tucks stitched down from the shoulder seam to the waistline on each side of the center. The sleeves are in puff effect, finished by fitted

cuffs of the allover lace trimmed with passementerie. For quantity of material required for this design, see illustration on opposite page. The nine-gored skirt is shown on page 403.



1871, Ladies' Shirt Waist
1775, Ladies' Nine-Gored
Pleated Skirt

1858, Ladies' Shirt Waist
1741, Ladies' Nine-Gored
Pleated Skirt

No. 1871-1775.—This simple little shirt-waist suit of dark-red cloth makes the prettiest possible morning gown, and is stylish enough to wear in the afternoon if desired. The waist is prettily tucked in the front and closes under a double box-pleat effect in the center. The back is tucked in box-pleat effect down the center beneath a pointed yoke facing of the material, that can be brought over the shoulders to the front, as shown in this illustration, or finished with the usual shoulder seam, as shown in the small view at the right of the illustration on the opposite page. The sleeves are in the regulation shirt-waist style, with stitched laps above the cuffs. The skirt is cut with nine gores, and pleated and stitched in box-pleat effect between each gore. Another view of this skirt is on page 403.

Nos. 1858-1741.—A very novel and pretty costume, consisting of a shirt waist of tan silk worn with a skirt of broadcloth of the same shade, is here illustrated. The waist closes in the back, and is made with a front laid in fine tucks to yoke depth on each side of the center. This space is decorated with a wide band of allover fillet lace. The stock collar and cuffs of the three-quarter sleeves are of the same trimming material. Another view of this waist will be found on the opposite page. Another view of the nine-gored pleated skirt and quantity of material are on page 402.

1869, Ladies' Shirt Waist
1769, Ladies' Nine-Gored Pleated Skirt

1856, Ladies' Shirt Waist
1622, Ladies' Nine-Gored Pleated Skirt

The Very Latest Shirt Waists

No. 1857.—Any light-weight material suitable for tucking is pretty made up in this design; for example, French flannel, the less expensive Scotch flannel, challie, taffeta, China silk and madras. Braid in a matching shade may be used, but this is not necessary and is largely a matter of taste. Each side of center-front is a group of three eighth-inch tucks, followed by two half-inch tucks turned to simulate a box-pleat. The tucks already mentioned are stitched their entire length, but the cluster of five quarter-inch tucks on the shoulder extend, in the front, to yoke depth only. The resulting combination of long lines and becoming fulness is very attractive and well suited to either a stout or slender figure.

No. 1873.—Yokes and yoke effects are again popular, and the waist illustrated here is one of the simplest and naggiest of the new models. A cluster of small tucks gives fulness over the bust, and the closing is under the center box-pleat. The back extends over the front and gives the appearance of a yoke without necessitating the trouble of cutting, fitting and adjusting that extra piece. Scarlet or hunter-green flannel, striped cordura and silk and wool waistings can all be used to advantage.

No. 1874.—For a waist of unusual style and elegance select the model shown here, which is one of the season's latest and most exclusive styles, and develop it in an inexpensive white pongee, with gold buttons and a bit of Cluny lace. Two sleeves are given in the pattern—one to correspond with the waist and a plain puff sleeve. The use of the former is advised, as it is very new and completes the design more satisfactorily than the puff, although either is permissible. In closing, the left-front hooks over the vest, which is permanently attached to the right side.

No. 1855.—It is hard to find a woman who does not look her best in a smart, well-fitting shirt waist, with an immaculate white linen collar and a gay little silk tie. This style is becoming to young or old, slender or stout, and the number of people who realize the fact is increasing daily; at any rate, plain tailored shirt waists are enjoying a greater vogue than ever before. Our model has many pleasing features. Each half of the front is laid in six generous tucks, which gives an unusually natty effect, and the back is perfectly plain. Both a puff sleeve and the regular mannish shirt sleeve are given in the pattern. The former

can be made elbow length by those preferring a short sleeve. Flannel is the favorite material for such waists, and any of the new plaided designs that have just come out are recommended. One of the handsomest is in old blue and brown check, crossed with intersecting lines of crimson, while older women, who prefer quieter styles, may select a gray plaid, striped with hairlines of black, on a white background.



McCall Pattern No. 1857 (All Seams Allowed)

Cut in 6 sizes, 32, 34, 36, 38, 40 and 42 inches bust measure.

No. 1857—LADIES' SHIRT WAIST (without Lining), requires for 36 size, $3\frac{5}{8}$ yds. material 24 ins. wide, $2\frac{1}{4}$ yds. 36 ins. wide, or $1\frac{7}{8}$ yds. 44 ins. wide. Price, 15 cents.

McCall Pattern No. 1873 (All Seams Allowed)

Cut in 6 sizes, 32, 34, 36, 38, 40 and 42 inches bust measure.

No. 1873—LADIES' SHIRT WAIST (without Lining), requires for 36 size, $3\frac{1}{2}$ yds. material 24 ins. wide, $2\frac{1}{8}$ yds. 36 ins. wide, or $1\frac{7}{8}$ yds. 44 ins. wide. Price, 15 cents.



McCall Pattern No. 1855 (All Seams Allowed)

Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure.

No. 1855—LADIES' SHIRT WAIST (without Lining), requires for 36 size, 4 yds. material 24 ins. wide, $2\frac{3}{8}$ yds. 36 ins. wide, or 2 yds. 44 ins. wide. Price, 15 cents.

McCall Pattern No. 1874 (All Seams Allowed)

Cut in 6 sizes, 32, 34, 36, 38, 40 and 42 inches bust measure.

No. 1874—LADIES' SHIRT WAIST (without Lining), requires for 36 size, $4\frac{1}{8}$ yds. material 24 ins. wide, $2\frac{3}{8}$ yds. 36 ins. wide, or 2 yds. 44 ins. wide. Price, 15 cents.

How to Keep Attractive

THERE are a good many women who are perfectly willing to take unlimited pains with their dress, and will spend hours at a time in what is often perfectly unnecessary fussing about the house or in cooking cakes and dainties that the family would be a good deal healthier and happier without, and yet who grudge fifteen or twenty minutes a day spent in the care of the body. Now the main cause of so many American women fading comparatively early in life is lack of this care. There is no reason but this why a woman in ordinary health should not retain her good looks until she is quite old. And there is no getting around it, an attractive appearance is of immense advantage in dealing with the world in general, as well as in keeping the devotion of one's friends and relatives.

No one can be good looking who is not in good health, for health is the finest cosmetic that ever was made. By living on plain, wholesome food, taking proper exercise, both indoors and out, and by keeping the entire skin of the body in an active condition by means of thorough cleanliness, any woman can, if she will, improve her complexion, for a complexion is made or marred according to the food one eats. Indigestible dishes render it thick, dull and spotted. Much pastry, candy, strong coffee or tea injures the skin. A disordered condition of the stomach, biliousness, constipation and a fretting, anxious temper are all foes to a fair face.

To keep the body clean is to keep it healthy; more than that, it is to keep the mind bright, as circulation is stimulated, muscles massaged and tissues hardened. One thing, however, you must strictly avoid in bathing—never use hard water, for with this it is impossible to get really clean. But if you live in a region of hard water you need not despair, for a little borax will remedy the trouble; so always keep a boxful on your washstand.

In bathing use some pure soap and a flesh brush, or a bath mitten made of Turkish toweling and soften the water with a tablespoonful of borax for each gallon. Rinse with a bath spray, if you have one, chilling the water gradually; dry with a coarse towel (a linen Turk-

ish towel), rubbing the flesh until it is pink and tingling. If a cold bath does not agree with you every morning (if you only take a warm bath once a week), sponge the body with tepid water, to which a handful of salt and a tablespoonful of borax have been added. This last is the beautifying bath, and the woman who is afflicted with pimples and blackheads would do well to keep in mind that if the skin performs its functions properly, throwing off the waste matter actively, there will be a decided improvement in the condition of the complexion. Hard water will soon spoil the very prettiest skin; so never use it.

At this time of the year a tonic lotion of some kind is often necessary to give tone to the skin, and is also very beneficial to the complexion. The following lotion is made from an old-fashioned formula that has never been improved upon, and can be safely used on the most sensitive skin: To half a

(Continued on page 411)



McCall Pattern No. 1860 (All Seams Allowed)

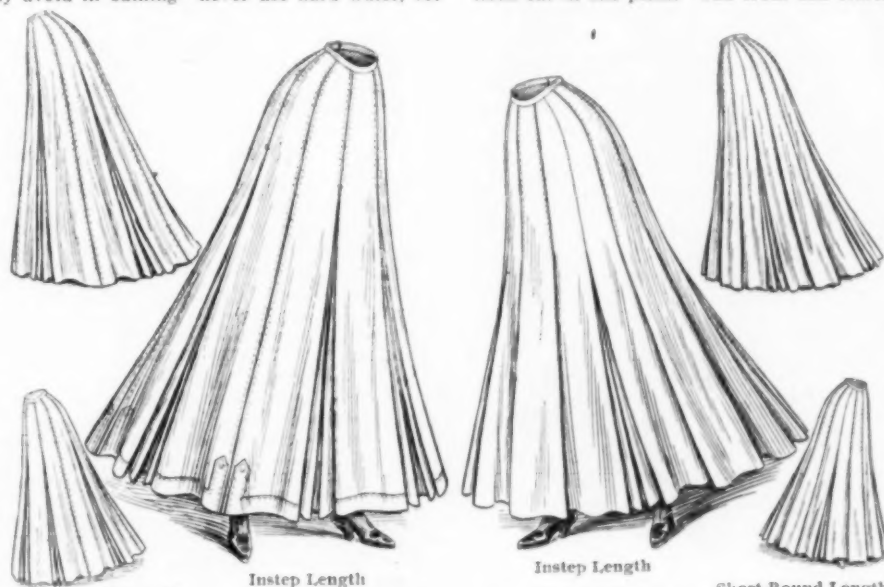
Cut in 6 sizes, 32, 34, 36, 38, 40 and 42 inches bust measure.

No. 1860—LADIES' JUMPER, requires for 36 size, 2½ yds. material 22 ins. wide, 1¾ yds. 27 ins. wide, 1¾ yds. 44 ins. wide, or 1¾ yds. 54 ins. wide. Price, 10 cents.

No. 1860.—Jumpers still remain one of the most stylish and serviceable garments in the entire realm of dress. The smart novelty shown in our illustration can be very easily and quickly made, and forms a much prettier and more dressy finish to a silk, velvet, velveteen or woolen costume than a waist made entirely of the skirt material; and, as the jumper can be worn over various gimpes, lingerie shirt waists, waists of allover lace or silk, great variety can be given to the costume. Our model is made to slip on over the head, and has the body and Japanese sleeve portions cut in one piece. The front can either be made open all

the way down in vest effect and united by straps of braid, ribbon or velvet, or it can be cut out in square yoke effect, as shown in one of the small views of the illustration on this page.

Dark-red cloth, edged with velvet trimmed with black soutache braid and connected with straps of velvet, is the effective combination of materials that are shown in our illustration, beneath which the required quantity of material will be found.



Short-Round Length

McCall Pattern No. 1895 (All Seams Allowed)
Cut in 7 sizes, 22, 24, 26, 28, 30, 32 and 34 inches waist measure.

No. 1895—LADIES' NINE-GORED PLEATED SKIRT, requires for 26 size, 8¼ yds. material 22 ins. wide, 4 yds. 44 ins. wide, or 3¾ yds. 54 ins. wide. Width of skirt around bottom, 3¾ yds. Price, 15 cents.

Instep Length

McCall Pattern No. 1892 (All Seams Allowed)

Cut in 6 sizes, 22, 24, 26, 28, 30 and 32 inches waist measure.

No. 1892—LADIES' TWELVE-GORED PLEATED SKIRT, requires for 26 size, 7¾ yds. material 27 ins. wide, 4½ yds. 44 ins. wide, or 3¾ yds. 54 ins. wide. Width of skirt around bottom, 4½ yds. Price, 15 cents.

A Handsome Broadcloth Visiting Gown

Nos. 1878-1879.—This stylish winter suit is made of one of the new shades of dull-green broadcloth, and is handsomely trimmed with narrow bands of velvet edged with silk braid of exactly the same shade. The coat is tight-fitting and fits the figure beautifully, and has one of the long vests that are now considered so extremely modish. This is of pale-green cloth,



1878, Ladies' Jacket 1879, Ladies' Seventeen-Gored Skirt

almost covered with soutache braid. The back of the coat is cut with very graceful lines, and is fitted by a seam on each side of the center. If a shorter coat is desired, this garment can be cut long-hip length and the fronts rounded off in cutaway style. Either satin the same shade as the coat or white satin can be used as a lining. Another view of this coat and a further description of it will be found on page 374. The skirt

is a seventeen-gored model, and is trimmed at each seam with silk braid to match the coat garniture. This skirt is again shown, made up in different material, on page 374.

ALMOST all visiting and afternoon dresses are trimmed extensively with braid. A great deal of soutache is being put on these costumes in many more or less elaborate patterns. This is employed both in black and in colors that exactly match the dress; cord ornaments of all sorts embellish the new coats, and are even used on waists. Sometimes these trimmings are replaced by colored bands or insertions, which are used to trim the sleeves and shoulders of visiting and dressy street toilettes, as well as appearing on the skirt.

For elaborate gowns, house gowns and evening costumes the fancy filet laces and fancy embroidered galloons are especially dear to the hearts of well-dressed New York women. In Paris these embroidered galloons are now called *filet tapisserie*, on account of the embroidery, which is worked upon them like old-fashioned tapestry.

Paquin, the great Parisian *couturier*, is using on some of his very latest creations a fancy filet from three to six inches wide, of deep ecru color and embroidered in two tones or shades of green—light and very dark-bluish green—which are at the present moment very fashionable colors.

The *tapisserie* galloons are always embroidered in two or three tones of the same coloring, the ground in the lightest tone and the Japanese flowers or motifs, or whatever other design, in darker tones.

More than one of the Rue de la Paix dressmakers are introducing among their winter models dresses of which the skirt, to almost half its length, molds the form even more closely than has hitherto been the case; so closely that it is often accompanied by a petticoat of equally clinging cut. And the lower portion of these skirts shows a very marked diminution in the amount of fullness. This is called the new Paquin skirt, and is like No. 1898, illustrated on page 379.

It is only for handsome street gowns or dresses designed for evening or home wear that this novel construction exists. For toilettes of quite exclusive order and extreme elegance it is an ultra, new fashion-note that we may expect to see adopted by many of our fashion leaders.

This season gives us an abundance of novel styles and ideas, which are positively bewildering, though not to be complained of, as, with very few exceptions, the fashions are more than ordinarily pretty and interesting.

The fancy for mingling materials of totally different weight and weave in a toilette dates from last year, but extends to this season in a quite novel form. At the Horse Show were to be seen toilettes composed of a very intimate mingling of cloth and mousseline de soie, the lower portion of the skirt, reaching almost to the knee, being of cloth, the remainder of mousseline. There was a guimpe of mousseline and a Japanese bolero of cloth, with semi-long and not very wide sleeves in kimono effect.

On the cloth portions of the costume there was no trimming, with the exception of a single row of stitching; but the mousseline part of both skirt and waist had a very handsome allover device carried out in silk and silver soutache. Both materials, as likewise the soutache, were of precisely the same color.

Where self-tone colorings are desired and cannot be found on the trimming counters, the dyer's art comes to the rescue, and white embroidered nets are colored to match materials. Often, too, a touch of gold or silver, added to the embroideries after dyeing, will be an improvement, and this can be readily accomplished by any woman with the slightest taste and skill in needlework.

Some detail of the net embroidery may be lightly reinforced by gold or silver thread, or often the metallic threads may successfully be darned into the net here and there without definite design. All sorts of original effects may be obtained by skilful elaboration of the filet embroidered nets or laces.

There are many lovely materials and trimmings in gray in the shops this winter. The robe patterns in this color are especially charming. Very lovely is one of gray velvet elaborately inset with real Cluny dyed to match, and another is of gray velvet and Venetian lace, the lace dyed to match the velvet and then embroidered heavily in gold and silver. Border materials in gray are also very numerous—heavy chiffons with self-tone borders of chiffon velvet in graduated stripes or floral design, *crêpe de Chine* with borders of graduated satin stripes, silk mousselines or chiffons with printed floral borders.

Smart New Winter Fashions

FOR making the tailor suits with box coats, like the one shown in our illustration on this page, there are some very smart new fancy woollens. Few of these materials are plain. There are almost invisible stripes and, above all, checks that are quite indistinct, because of the number of colors and shades that enter into the composition of the fabric. The general effect is a sort of vague greenish-brown tone, in which red, yellow and orange threads are dimly visible. And it is just this indefinite shade that is considered smartest for making these suits.

Great latitude—somewhat too much, perhaps—is allowed this year in tailor suits that are not of a very dressy order, and a skirt of some piece-dyed material, such as cloth or serge, is often completed by a striped or checked jacket of the same color. At other times a plain jacket is worn with a skirt of some mixed cloth, the weight of the material and color of both being alike. It is for costumes of strict tailor type that these arrangements are resorted to. It is a fancy of the moment, which will not in all probability outlive the present season. Nevertheless, the vogue is considerable.

Some of the new gowns of silk or woolen materials, trimmed with velvet, are completed by a three-quarter fitted jacket of the same velvet as the trimming. And, although as a rule self-colored garnitures are extremely fashionable, in this case an exception is allowed, the dress being of some light shade of gray or brown, and trimmed with purple, green or bordeaux velvet, or any other color forming a marked contrast. It is of similar velvet that the jacket is constructed. The jacket is always lined with white satin, and often has no other adornment than very handsome metal or rhinestone buttons.

That velvet for the construction of separate wraps will be greatly employed this winter does not appear likely; but for the completion of toilettes in the manner just described it will be extensively used.

The fancy for mingling fabrics has until recently had reference more to trimmings than garments; has gradually grown in importance till toilettes may be said to be constructed of two or even more fabrics, in pretty equal proportions. For instance, we see dresses of which the entire foot, to the height of fourteen inches or more, is composed of lace; then comes a broad band of taffeta, velvet or any other material, followed by one of equal width of lace, the remainder or upper portion of the skirt being of the same fabric as the band. This is continued up so as to form the lower portion of the bodice, which in its turn is completed by a lace guimpe. The sleeves are a mingling of lace and the material.

Sun or accordion-pleated skirts for house dresses are favored by all the leading dressmakers. Serge and other twill fabrics and, among the less heavy weaves, cashmere, are the materials most in request for them. A new idea shows these pleats fixed each by a row of stitching extending half way down the hips. But it is not this description of pleat alone that will be fashionable, as other models show them from one to three inches wide, all turning toward the front and followed by a plain space of equal width. Another arrangement has a group of four rather broad pleats, the three front folded toward the front, the fourth turned to the back. The plain space which follows them is filled up by a band of velvet, over which, on either side, a pleat is folded.

A Stylish Cloth Walking Suit

No. 1882-1888.—More box coats are worn this winter than for many seasons past, and while they form a very jaunty and becoming outdoor garment for young ladies, and are also very pretty for misses and children, they are by no means unsuitable for elderly ladies if made of handsome materials—such as broadcloth, kersey or heavy silk. The suit shown in our illustration is made of one of the new cloths with rather a rough surface, and is in an attractive mixture of brown and white. The coat is cut with a double-breasted front, fastened by two rows of bone buttons and decorated with pockets with stitched laps. The well-shaped rolling collar fits the neck perfectly, and forms lapels in the front. The sleeves are pleated at the tops, but if preferred they can be gathered. They are finished with stitched cuffs at the wrists, but these can be omitted if desired.

The back of the jacket is in one piece and hangs loose from just below the shoulders. Brown satin is used for a lining. Another view and description of this coat, and the number of yards of material required to make it, can be found on page 374.

The skirt is cut in nine gores and has its fulness laid in double box-pleats. The gores on each side of the front are extended over the shoulders in what is called Princess apron



1882, Ladies' Coat

1888, Ladies' Nine-Gored Double Box-Pleated Skirt

effect. For another view of this design and further description, see page 374.

Walking suits of this kind can be made of broadcloth, cheviot, tweed, serge, checks, plaids, fancy mixtures, etc., and if desired the coat can be of plain fabric and the skirt of plaided or striped goods. For instance, the coat illustrated could be made of tan covert cloth and the skirt of tan and brown plaid.

Smart Fashions for January

No. 1882.—Box coats are one of the popular styles of the winter for general wear, and one need not wonder at the reason, when comfort, ease of putting on, and a general smart,

up-to-date appearance is put in the balance in their favor. And besides all this, the box coat is a garment with which the woman who makes her clothes at home is invariably successful, for if a good pattern is followed it has to be fitted only on the shoulders. The model shown in our illustration is of tan covert cloth, made with the double-breasted front that is so becoming to slender women. The neck is completed by a notched collar finished in tailor fashion, and pockets ornamented with stitched laps decorate the front. The quantity of material required to make this coat can be found printed directly beneath the illustration on this page.



McCall Pattern No. 1882 (All Seams Allowed)
Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure.

No. 1882—LADIES' COAT, requires for 36 size, 4 $\frac{7}{8}$ yds. material 27 ins. wide, 3 $\frac{1}{4}$ yds. 36 ins. wide, or 2 $\frac{3}{8}$ yds. 54 ins. wide.

Price, 15 cents.

McCall Pattern No. 1878 (All Seams Allowed)
Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure.

No. 1878—LADIES' JACKET (in Either of Two Lengths), requires for 36 size, 5 $\frac{3}{4}$ yds. material 27 ins. wide, 4 $\frac{1}{4}$ yds. 36 ins. wide, or 2 $\frac{7}{8}$ yds. 54 ins. wide.

Price, 15 cents.



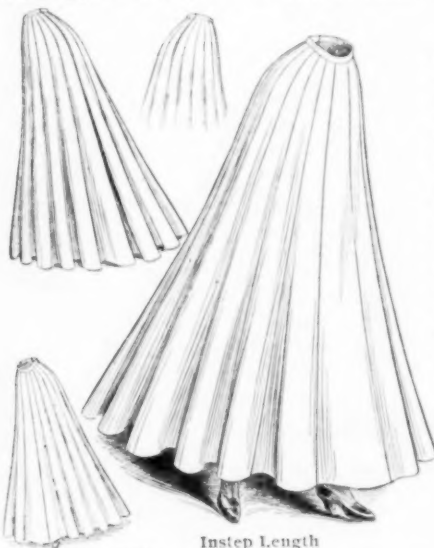
Short-Round Length

Instep Length

McCall Pattern No. 1888 (All Seams Allowed)
Cut in 7 sizes, 22, 24, 26, 28, 30, 32 and 34 inches waist measure.

No. 1888—LADIES' NINE-GORED DOUBLE BOX-PLEATED SKIRT, requires for 26 size, 12 $\frac{1}{2}$ yds. material 27 ins. wide, 6 $\frac{1}{4}$ yds. 44 ins. wide, or 5 $\frac{3}{4}$ yds. 54 ins. wide. Width of skirt around bottom, 5 $\frac{1}{2}$ yds.

Price, 15 cents.



Instep Length

Short-Round Length

McCall Pattern No. 1879 (All Seams Allowed)
Cut in 8 sizes, 22, 24, 26, 28, 30, 32, 34 and 36 inches waist measure.

No. 1879—LADIES' SEVENTEEN-GORED SKIRT (with Inverted Pleat or Habit Back), requires for 26 size, 9 $\frac{1}{4}$ yds. material 27 ins. wide, 4 $\frac{1}{2}$ yds. 44 ins. wide, or 4 $\frac{1}{2}$ yds. 54 ins. wide. Width of skirt around bottom, 5 $\frac{1}{4}$ yds.

Price, 15 cents.

No. 1878.—One of the three-quarter length fitted jackets, that are now considered so very stylish for handsome tailor suits in New York, is here illustrated. The fronts fit the figure beautifully, and are shaped by a gracefully curved seam. The coat is handsomely trimmed with braid and adorned with braid frogs on each side of a long, narrow vest of the material, almost covered with soutache braid, put on in a fancy design.

The sleeves can be either pleated or gathered at the tops, and are trimmed at the wrists with the braid. The back of the coat is very smart and possesses a remarkably trim appearance, due to its perfect fit. Broadcloth is recommended for this coat, but it can also be made of velveteen, kersey, cheviot, etc.

No. 1888.—Skirts in Princess effect are greatly worn this winter, as to some extent they carry out the jumper idea, which is all the rage. The model shown in our illustration is cut with nine gores and laid in double box-pleats, which gives it a very stylish flare around the bottom. The side front gores are extended into shaped straps, which are joined over the shoulders by three straight straps of the material to the applied straps coming from the waistline in the back, thus forming a sort of jumper effect. However, if one desires, the skirt can be made up without these straps and with ordinary waistline.

No. 1879.—There is no more graceful hanging and altogether attractive skirt this season than one cut with many gores. Our model shows the very latest fashion idea in this line. It has seventeen gores that, made very narrow at the top, flare out stylishly when the bottom of the skirt is reached.

Food and the General Appearance

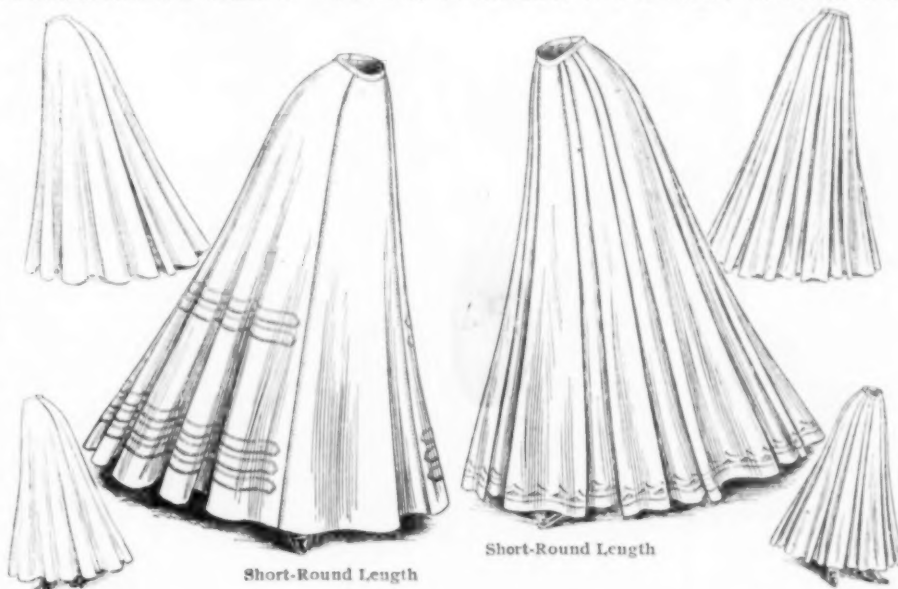
ONE who ought to know writes: "The secret of a good complexion is careful dietary. Perfect health will be attained by those who feed wisely." And we are beginning to realize this so thoroughly that much earnest thought is now directed to the subject, and all kinds of theories are being started from time to time. It is a natural instinct in women to strive to look well, and, though greediness is not quite banished and self-denial is not altogether a virtue that appeals to the self-indulgent, pleasure-loving society folk, still there are many people who are prepared to follow any course provided it can be shown that, at no very great cost to themselves, they can follow certain rules which are plainly laid down. Many people are denying themselves alcohol in every shape in order to be thin, while bread is abjured for the same reason in favor of toast and biscuits. Without doubt, many are hampered for life and their skins irretrievably ruined by a bad digestion, brought on by eating too much and food not suited to them. Greasy skins and flushed countenances can nearly always be traced to that cause.

Some enthusiastic folk will tell you that abstaining from meat will dispel irritability, make the intellect clear, spread a sense of happiness through the frame, and other most desired results. Many of us doubtless would look ten years younger if we simply ate half the usual quantity we allow ourselves; but then it is impossible to lay down any hard-and-fast rules. No two people are entirely alike, and there are many who do not eat enough, so that if you halved their present diet the face would get thin and haggard, black lines would come under the eyes, and a general want of alertness would characterize the whole system.

Those who take vigorous exercise can eat more than the sedentary. Nothing shows perfect health so certainly as a clear skin, and every woman should find out for herself what dietary brings this about; and, though we may vastly improve a bad complexion by creams and lotions, the beauty culturists of today are foremost in showing that it is the health of our bodies, depending upon diet, pure air and exercise, which ensures a clear complexion. It is this that fills up the thin face, eradicating the lines and wrinkles, aided by the best face creams and lotions.

It is the duty of all mistresses of homes to look to the ways of the household, and see that the food which comes into the house is wholesome. Those who wish to be thin need not then take lemon-juice in their tea and deny themselves potatoes in order to reduce their proportions, in nine cases out of ten making their faces flabby.

It would seem that if the disciples of any of the many theories of diet are right, we have only to adopt their code and enjoy a perfect existence. We shall attain to 100 years, with all our faculties clear to the end; have no bodily deformities; our faces radiant with intellect, and muscles well nourished; no headaches or rheumatism; no red noses or

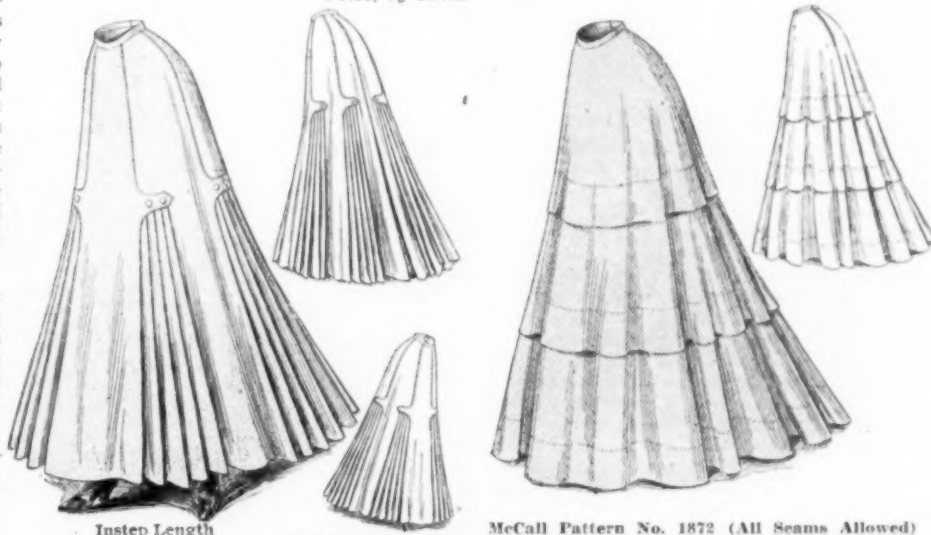


Instep Length
McCall Pattern No. 1891 (All Seams Allowed)
Cut in 7 sizes, 22, 24, 26, 28, 30, 32 and 34 inches waist measure.

No. 1891—LADIES' THREE-PIECE CIRCULAR SKIRT (Inverted Pleat or Rabbit Back), requires for 26 size, 6¾ yds. material 27 ins. wide, 4¼ yds. 44 ins. wide, or 4¼ yds. 54 ins. wide. Width of skirt around bottom, 4½ yds. Price, 15 cents.

Instep Length
McCall Pattern No. 1899 (All Seams Allowed)
Cut in 7 sizes, 22, 24, 26, 28, 30, 32 and 34 inches waist measure.

No. 1899—LADIES' NINE-GORED BOX-PLEATED SKIRT, requires for 26 size, 10¼ yds. material 22 ins. wide, 4¾ yds. 44 ins. wide, or 4 yds. 54 ins. wide. Width of skirt around bottom, 4¾ yds. Price, 15 cents.



Instep Length
McCall Pattern No. 1861 (All Seams Allowed)
Cut in 7 sizes, 22, 24, 26, 28, 30, 32 and 34 inches waist measure.

No. 1861—LADIES' SEVEN-GORED SKIRT (with Inserted Pleated Portions), requires for 26 size, 10¼ yds. material 24 ins. wide, 5 yds. 44 ins. wide, or 3¾ yds. 54 ins. wide. Width of skirt around bottom, 4¾ yds. Price, 15 cts.

McCall Pattern No. 1872 (All Seams Allowed)
Cut in 6 sizes, 22, 24, 26, 28, 30 and 32 inches waist measure.

No. 1872—LADIES' SKIRT (Three Circular Sections Joined under Tucks), requires for 26 size, 9¼ yds. material 27 ins. wide, 8½ yds. 36 ins. wide, 7 yds. 44 ins. wide, or 5½ yds. 54 ins. wide. Width of skirt around bottom, 5¼ yds. Price, 15 cents.

eyes; no severe colds. All that is required of us to bring about such desired results is that only certain foods should be eaten and very thoroughly masticated—bread, milk rice, cheese, nuts, fruit and vegetables, the whites of eggs, macaroni, oatmeal,

(Continued on page 411)

A Serviceable House Dress

No. 1881.—All women who like to look neat and pretty in the morning when attending to their work should make themselves house dresses of some washable material. These gowns can be easily laundered, and, as the skirt and waist are sewed together, there is none of that dragging down of the skirt at the belt that gives anyone such a shiftless and untidy look, and yet is so hard to prevent when doing housework.

Blue chambray is the material used for our model, which is made with a deep Gibson tuck on each side of the front and back, stitched down from the shoulders to the waistline. The closing is formed beneath the usual stitched box pleat in the center-front, and on each side of this the fullness is laid in a cluster of tucks from the neck to yoke depth. The collar can be in the comfortable turnover style, as shown in the figure view in the illustration, or a stock collar can be used instead, if preferred. The blue chambray gown just described is made with puffed sleeves with long fitted cuffs reaching nearly to the elbows; but if desired the regulation sleeve, with the shaped under-arm piece, can be used instead, as both are given in the pattern. The skirt is cut with five gores, and can be made either with or without the gathered flounce; but if the flounce is used, the material should be cut away beneath it.

This house dress is also very serviceable made of woolen material for the woman who considers wash fabrics too cold for winter wear. Brilliantine in a pretty shade of dark blue is good to use for the purpose, as it sheds the dust, wears well and is very easily cleaned.

No. 1881—LADIES' HOUSE DRESS, requires for 36 size, for dress without flounce, 11 yds. material 24 ins. wide, $7\frac{3}{4}$ yds. 36 ins. wide, or $6\frac{1}{4}$ yds. 44 ins. wide. For flounce, $6\frac{3}{4}$ yds. material 24 ins. wide, 4 yds. 36 ins. wide, or $3\frac{1}{2}$ yds. 44 ins. wide. Price, 15 cents.



McCall Pattern No. 1883 (All Seams Allowed)

Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure.
(See below for quantity of material required)

A Graceful Watteau Wrapper

No. 1883.—No more graceful and artistic house gown has ever been devised than the wrapper with a Watteau pleat in the back, and our model, besides possessing this attractive feature, displays several new fashion ideas. The front can either have its fullness confined at Empire or ordinary waistline. Pale-blue cashmere is used for the wrapper shown in our illustration, and this is made with a stock collar and deep yoke in the front of allover lace. The full sleeves are gathered into cuffs of the same trimming material, but if a rather more fancy garment is preferred, they can be made shorter and left open, as shown in the small view at the lower right-hand corner of the illustration. It can also be made with the slightly low open neck there depicted. The back has a Watteau pleat falling artistically from the neck, while satin ties are placed just beneath the shoulders in high Empire waistline and fasten in the center-front.

A more serviceable wrapper can be made up by this pattern of dark-red albatross or cashmere, with a yoke in the front of the same material, braided in narrow black soutache and having the cuffs and stock collar braided to match. Or, if desired, this garment could be made in washable material, and thus be serviceable for wear all the year round. It would look extremely dainty and pretty of blue and white lawn, made with a deep yoke of allover embroidery, with an open neck and hanging sleeves trimmed with edging to match, or it could be of black sateen, with a yoke of black allover lace and collar and cuffs of the same trimming material.

For an elderly lady this wrapper would be extremely stylish made of dark-gray cashmere with a yoke of white lace insertion joined by lace heading, through which black velvet baby ribbon is run, and stock collar and cuffs of the same trimming.

No. 1883—LADIES' WATTEAU WRAPPER, requires for 36 size, 12 yds. material 22 ins. wide, 10 yds. 27 ins. wide, or 6 yds. 44 ins. wide. Price, 15 cents.



McCall Pattern No. 1881 (All Seams Allowed)

Cut in 8 sizes, 32, 34, 36, 38, 40, 42, 44 and 46 inches bust measure.
(See above for quantity of material required)

New Models in Dressing Sacques and Underwear

No. 1867.—All the very latest dressing sacques are made with the deep Gibson tuck over each shoulder, and the model illustrated on this page is one of the prettiest of these new styles. Bright-red cashmere forms a very warm and serviceable winter negligee, as it will stand a good deal of hard wear and does not soil readily. Three rows of black velvet ribbon trim the neck of the garment and run down each side of the front closing. The Gibson tucks are stitched to deep yoke depth on each side of the front and from the shoulders to the waistline on each side of the back. The sleeves are in puff effect at the tops and have long fitted cuffs of the material, trimmed with velvet ribbon. If one prefers, short cuffs can be used or the sleeves can be left open in flowing style. The neck is finished by a well-fitting stock, but an open neck, as shown in one of the small views at the right-hand side of the illustration, is also appropriate for this sacque. At the waistline a circular peplum of the material is sewed onto the garment beneath the belt, to give it the requisite length.

This design is suited to a large variety of materials—albatross, cashmere, flannel, flannelette, taffeta silk or cotton fabrics, such as percale, chambray, sateen, lawn, etc.

One can make a very attractive dressing sacque by this pattern by using a good quality of flannelette, albatross or silk. These show pretty floral effects, conventional designs and Japanese patterns. All the accepted shades of blue, pink, green, red, lavender, as well as black and white combinations, are shown. The high-class flannelettes, in Pompadour-printed designs, are quite equal in beauty to the more expensive fabrics.

Many beautiful negligees and dressing sacques are being shown made in combination of ribbon and lace. This style is not new, but it is much favored and is always popular with well-dressed women. German Vals., point de Paris and Mechlin laces are used in conjunction with ribbons for forming these garments.

The models are shown with the lace and ribbons running crosswise, straight up and down or on the bias.

Lace and thin lingerie negligees and dressing sacques, lined with albatross in delicate shades of pink, blue, green and lavender, are extensively shown. The linings are often made separate, so that they can be taken out or put in with very little trouble whenever the garment is either cleaned or washed.



McCall Pattern No. 1867 (All Seams Allowed)
Cut in 8 sizes, 32, 34, 36, 38, 40, 42, 44 and 46 inches bust measure.

No. 1889—LADIES' NIGHTGOWN, requires for 36 size, $9\frac{1}{2}$ yds. material 27 ins. wide, or 6 yds. 36 ins. wide. Price, 15 cents.

No. 1889.—Nightgowns made at home are more satisfactory and wear much longer than those that are bought ready made. Our model is of fine nainsook and has a round yoke in the front of allover embroidery, trimmed with a rather full ruffle of edging. The front fullness is gathered beneath this

yoke on each side of the center closing, which is formed with small pearl buttons through the usual stitched band. The yoke does not extend to the back of the nightdress, and this has its fullness gathered gracefully into the neck. Loose-hanging sleeves can be used, as shown in the figure view in our illustration, or they can be gathered into a cuff if this style is preferred. Cambric, nainsook, muslin, longcloth, etc., are appropriate for this nightgown.

More and more marked is the favor shown to thin materials. In fact, the extreme to which this idea is carried is quite remarkable. The low-neck and short-sleeved nightgown grows in popularity, the demand now indicating that less call will be had for high-neck and long-sleeved gowns for the winter season. Extreme ideas in gowns show more and more abbreviated sleeves. There is a fancy also for the open or slashed sleeve, which is left entirely open on the outside and caught together only with ribbons.

Short drawers are also increasing in favor. These are known in the shops as "garter" drawers, from the fact that the hose supporter attached to the corset is supposed to be worn on the outside of the drawers, and the short length does not interfere with this placing of the garter. The

use of the circular flounce on drawers is entering more into general use than it has heretofore. Certain circular flounces are known as "shawl points." This is a rather effective way of giving novelty to the flounce. The corners of the four points are often trimmed with medallions or inserts of lace.

Chemises follow the same general idea in their trimmings. The chemise with trimmed skirt has apparently captured the popular favor.

No. 1880.—Fitted corset covers are once more popular. They were always liked by a great many women, as they hold in the figure so well. This design is fitted by curved seams on each side of the front, and can be made with a neck cut in either of the three outlines illustrated. The back has the usual seams and fits perfectly, thus causing the dress waist to set well over it. Cambric, muslin, lawn, nainsook, etc., can be used.



McCall Pattern No. 1880 (All Seams Allowed)
Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure.

No. 1880—LADIES' CORSET COVER, requires for 36 size, $1\frac{5}{8}$ yds. material 27 ins. wide, or $1\frac{1}{4}$ yds. 36 ins. wide. Price, 10 cents.

Handsome Evening Gowns of Lace and Silk

(See Colored Plate)

Nos. 1859-1868.—Combinations of black and white are very fashionable for evening wear this winter, and there is certainly an indescribable *chic* about black and white that no other color combinations can approach. This charming evening gown is made of black figured net, and has a most becoming blouse waist of the material, with the body and Mikado sleeves cut in one. The

front has its fulness laid in tucks beneath a prettily shaped yoke of Duchesse lace, and this is trimmed with shaped pieces of jet, made of ornaments and beads. The waist closes in the center-back, where it is tucked beneath the yoke to correspond with the front. Beneath the Mikado sleeves of the blouse are puffed sleeves of white mouseline de soie, finished by long fitted cuffs trimmed with lace.

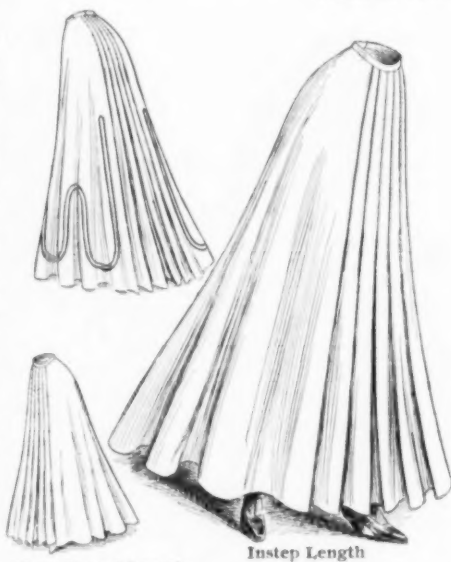
The skirt is made with circular sides and pleated front and back, and is trimmed with jet to match the waist garnitures. Another view of this skirt, showing it made up in cloth, is illustrated on this page.

Nos. 1866-1881.—This pretty evening gown is made of blue silk and trimmed with fancy blue and gold passementerie. It has a blouse waist of very modish cut, made with a round transparent yoke of dotted net. Surrounding this yoke is a shaped band of the material, beneath which the front fulness is gathered. Similar bands form Mandarin sleeve caps at the deep armholes. The sleeves are of the dotted net, made with a puff effect at the top and finished just above the elbows with a band of puffing and met by the new fitted mousquetaire cuffs. The waist closes in the center-back.



McCall Pattern No. 1859 (All Seams Allowed)
Cut in 6 sizes, 32, 34, 36, 38, 40 and 42 inches bust measure.

No. 1859—LADIES' BLOUSE WAIST, requires for 36 size, 6 yds. material 24 ins. wide, 3½ yds. 36 ins. wide, or 3½ yds. 44 ins. wide. Price, 15 cents.



Short-Round Length

McCall Pattern No. 1868 (All Seams Allowed)
Cut in 6 sizes, 22, 24, 26, 28, 30 and 32 inches waist measure.

No. 1868—LADIES' FIVE-GORED SKIRT (having Circular Sides), requires for 26 size, 8¾ yds. material 24 ins. wide, 5¾ yds. 36 ins. wide, 4½ yds. 44 ins. wide, or 4 yds. 54 ins. wide. Width of skirt around bottom, 5 yds. Price, 15 cents.

If wanted for occasions where low neck is required, it can be made without the lace yoke and with short sleeves.

The skirt is cut with seven gores and has a band of the material put on in overskirt effect, and is handsomely trimmed with the passementerie. Another view of this design can be seen on page 404.

LACE, gauze, plain, figured and polka-dotted nets, printed chiffon and a host of attractive silk materials are used this season for evening dresses. A trimming novelty especially smart for these frocks consists of velvet ribbon of the width of baby ribbon. It is worked up so as to form designs of an allover description, which, when framed between bands of broader velvet, constitute very handsome foot garnitures for skirts. At other times we see the entire waist covered by an allover design carried out in the same narrow velvet.

Allover devices are the order of the day; not in velvet only, but likewise of soutache of little more than half the width of baby ribbon. It is placed so as to stand upright, and so thickly

are some of the latest gowns covered by such devices that without very close inspection it is almost impossible to discover of what material they are composed. Beads, strewn in and following the design, make the effect even more handsome. In all cases the soutache, velvet, ribbon and beads used for such ornamentations are self-colored.



McCall Pattern No. 1866 (All Seams Allowed)
Cut in 6 sizes, 32, 34, 36, 38, 40 and 42 inches bust measure.

No. 1866—LADIES' BLOUSE WAIST, requires for 36 size, 5½ yds. material 24 ins. wide, 3½ yds. 36 ins. wide, or 2½ yds. 44 ins. wide. Price, 15 cents.

great tide of popularity a few years ago; but now its old supremacy is greater than ever. It is doing for evening fabrics what beautiful braiding is doing for outdoor styles. In some elaborate gowns the sequins are very much mixed. For instance, a superb robe of black esprit net, mounted on soft white satin, is hemmed with a broad scalloped band of black velour-chiffon. Half on the velour, half on the net, commences the embroidery—rich clusters of flowers and berries ending in delicate spirals of vine leaves and tendrils—carried out in silver, gold and nacre sequins.

Sequin embroidery is often worked up with gold or silver thread, and is frequently combined with padded silk or chiffon, not so much on net as on silk or chiffon. The padded embroidery has to be sparingly used, or it is apt to be heavy. The sequin and metal thread work, on the other hand, is very delicate and light. Some of these embroidered robes are very costly. They have to be worked by skilled embroideresses after the *couturiere* has cut the gown and fitted her customer.

For ball and evening dresses the short Japanese sleeves are much favored. For evening coats, three-quarter sleeves are often used—often in the straight, open kimono effect, or drawn into a broad cuff, which is much more serviceable and affords greater protection to the wearer.



HANDSOME EVENING GOWNS OF LACE AND SILK

1859, LADIES' BLOUSE WAIST. PRICE, 15 CENTS 1866, LADIES' BLOUSE WAIST. PRICE, 15 CENTS
 1868, LADIES' FIVE-GORED SKIRT. PRICE, 15 CENTS 1581, LADIES' SEVEN-GORED SKIRT. PRICE, 15 CENTS
 FOR DESCRIPTIONS, SEE OPPOSITE PAGE

ISSUED ONLY BY

THE McCALL COMPANY

NEW YORK

CHICAGO

SAN FRANCISCO

TORONTO



THE LATEST MODELS IN OUTDOOR COSTUMES

FOR DESCRIPTIONS, SEE OPPOSITE PAGE

1893, LADIES' ETON JACKET. PRICE, 15 CENTS
1792, LADIES' SKIRT. PRICE, 15 CENTS

McCALL PATTERNS
(All Scaams Allowed)

1894, LADIES' CUTAWAY JACKET. PRICE, 15 CENTS
1898, LADIES' SKIRT. PRICE, 15 CENTS

The Latest Models in Outdoor Costumes

(See Illustration on Opposite Page)

Nos. 1893-1792.—This suit shows one of the new models in Eton jackets, with body and sleeves cut in one, that are Dame Fashion's very latest importation from Paris. Broadcloth in an attractive shade of reddish purple is the material shown in our illustration. The jacket is cut in a very pretty shape, and is scalloped around the bottom and edged with velvet in a little darker shade of purple than the cloth, and trimmed with black soutache braid. It has a vest of white broadcloth, almost covered with fine gold soutache. The Mikado sleeves, cut in one with the jacket, are tucked underneath the arm to give them a graceful shape. Another view of this design, showing it made up in different goods, and the quantity of material required to make it, can be found on this page.

The skirt is cut with five gores and has inserted pleated portions between each gore, thus giving it a fancy yoke effect. It is modishly trimmed with soutache braid and touches of velvet to correspond with the jacket. Another view can be seen on page 403. Cheviot, serge, striped or checked cloths, broadcloth, velvet, velveteen, corduroy, etc., can be appropriately used for this costume.

called corsage effect. To give it a graceful fulness, around the feet pleated portions are set in on each side of the front. The back can have its fulness arranged in an inverted pleat or be made plain in habit-back style, as preferred.

For dressy afternoon gowns the latest novelty is to have the jacket of another color than that of the skirt. These jackets have usually the high waistline and are generally semi-fitting, though sometimes fitting the form closely. These jackets, when of plain cloth, are bordered with silk braids, and they usually accompany skirts made of striped cloth or velveteen. If the skirt is of cloth it is trimmed with folds of the same, though occasionally braids are used; but in the case of velveteen, the braids are very generally used as the skirt trimming.

These models are hip-long and in the cutaway effect, fastened with two buttons on the chest and then separating widely, showing the entire front of the skirt. Occasionally the skirt is trimmed with folds of the same cloth as that forming the jacket.

The cloths this winter are lovely. Midway between them and the new velvets are beautiful brocades—a cloth ground with rich brocaded design in velvet. No more exquisite fabrics or rich wraps (day or evening wear) could be found. Many of the plain cloths for dresses are very silky and supple, because skirts now, to be of good style, should be very long and clinging—except, of course, the walking skirt. For the firmer cloths we are returning to the "shaped" gores, cut closely fitting to the knees and then springing outward to supply soft flutes about the feet. These graceful skirts should be unlined; and, as a rule, are untrimmed, so that they fall as softly as possible, and have instead a foundation skirt of softest silk beneath them. The fine silky cloths are exquisite in the purple shades, which will be fashionable throughout the winter.

The amount and variety of the velvets are something quite remarkable this winter. The graceful simplicity shown in the cut of skirts and mantles (such an agreeable contrast to the loud vagaries of only too many hats) demand a graceful yet substantial fabric, and in these respects combined, what can beat good velvet? For the fuller, fussier styles there is chiffon velour, with its close silky pile and its texture of gauze. There are a great many fancy velvets about. Checked and striped velvets and brocaded velvets are in great request.



McCall Pattern No. 1891 (All Seams Allowed)

Cut in 6 sizes, 32, 34, 36, 38, 40 and 42 inches bust measure.

No. 1894—LADIES' CUTAWAY JACKET (with High Waistline), requires for 36 size, $3\frac{3}{4}$ yds. material 27 ins. wide, $2\frac{1}{2}$ yds. 36 ins. wide, or $1\frac{7}{8}$ yds. 54 ins. wide. Price, 15 cents.



McCall Pattern No. 1893 (All Seams Allowed)

Cut in 6 sizes, 32, 34, 36, 38, 40 and 42 inches bust measure.

No. 1893—LADIES' ETON JACKET (Body and Sleeves in One), requires for 36 size, $2\frac{1}{2}$ yds. material 22 ins. wide, $1\frac{1}{4}$ yds. 44 ins. wide, or $\frac{7}{8}$ yd. 54 ins. wide. Price, 15 cents.

Nos. 1894-1898.—This is a style of costume that has just been brought out in Paris and is rapidly becoming the rage in New York. The cutaway coat has the high French waistline that is the very latest mode. It is made with an attractively shaped front, fastened by two buttons and finished with a shawl collar deeply faced with velvet. The coat material is stitched in tuck effect around the deep armholes, back and front, and the sleeves are full at the tops and plainly finished in tailor style at the wrists. The back of the garment is fitted by a seam in the center and has a stylish short-waisted effect. The quantity of material required for this design is printed directly beneath the illustration on this page.

The skirt that accompanies this up-to-date coat is one of the new Paquin models that are now creating such a furore among well-dressed women. It is in the three-piece style, and is cut with a high waistline in what is



Sweep Length

McCall Pattern No. 1898 (All Seams Allowed)

Cut in 6 sizes, 22, 24, 26, 28, 30 and 32 inches waist measure.

No. 1898—LADIES' THREE-PIECE SKIRT (in Corsage Effect), requires for 26 size, $8\frac{1}{2}$ yds. material 22 ins. wide, $4\frac{3}{4}$ yds. 44 ins. wide, or $4\frac{3}{4}$ yds. 54 ins. wide. Width of skirt around bottom, $4\frac{1}{2}$ yds. Price, 15 cents.

The Right Way to Wear Clothes

ALL the money that a woman can spend will not make her look smart if she does not know how to wear her clothes properly. It is not always the dress we wear, but the care with which we put it on that makes the difference. French women nearly always possess an instinctive knowledge of just how to wear their clothes. The Viennese follow their Parisian sisters closely, while some insist upon bestowing the palm on our beautiful American girls.

The woman who cannot spend much upon dress generally buys things at the "bargain sales" in the dry goods stores; the results are disastrous, and make her resemble a clothes peg in a second-hand shop. But then, again, the woman who is rich beyond the dreams of avarice is often a mere block in the hands of her dressmaker. She is over-hatted, over-dressed and over-bejeweled. Her appearance is spoiled by the superfluous bow or some such unnecessary adornment.

The root of the evil is that we have all, rich and poor, to dress in a hurry, and this is fatal to the harmony of our appearance. We have no time to remember that this color disagrees with that, or that true lovers' knots are slightly incongruous when past forty. We pitchfork our clothes on anyhow, and the result is an untidy display of varied finery, in which woman as the picture is overshadowed and dwarfed by the frame. The art of putting on clothes was the pride of a past generation. We have only to look at the old-world pastels and miniatures to assure

ourselves that the grace with which our dear, dead ancestresses wore their scarfs and shawls was the result of thoughtful study. The Empress Josephine was famed for her knowledge in the art of wearing her gowns and court trains with dignity and grace. Past the first bloom of her youth, she eclipsed all the beauties of Napoleon's court by her bearing on the day of her coronation.

I once witnessed an incident at a reception which was an object lesson. A pretty girl came in looking her worst. A smart woman friend took her under her wing and they vanished. In a few minutes they both returned, smiling and radiant. The woman had put in a pin here, taken out a few there, "fluffed" out her hair, and the girl looked like what she was under favorable circumstances—a beauty.



Four-Gored Pleated Skirt

McCall Pattern No. 1896 (All Seams Allowed)

Cut in 5 sizes, 13, 14, 15, 16 and 17 years.

No. 1896—MISSSES' SHIRT-WAIST DRESS, requires for 15-year size, 11 1/4 yds. material 24 ins. wide, 7 1/4 yds. 36 ins. wide, or 5 3/4 yds. 44 ins. wide. Price, 15 cents.

No. 1896.—Shirt waists are just suited for schoolgirls, and this model is in one of the new tailored styles, made with a shaped yoke facing in the back, coming over the shoulders to the front. The fulness is laid in a cluster of tucks beneath the yoke on each side near the sleeves. The closing is through a narrow stitched box-pleat. A natty pocket is placed on the left side of the front, but this can be omitted if preferred. The sleeves are in the regulation shirt-waist style. A linen collar is worn at the neck. The four-gored pleated skirt is of very graceful cut and flares slightly around the bottom.



Five-Gored Box-Pleated Skirt

McCall Pattern No. 1875 (All Seams Allowed)

Cut in 4 sizes, 14, 15, 16 and 17 years.

No. 1875—MISSSES' DRESS (with Lining), requires for 15-year size, 9 1/2 yds. material 24 ins. wide, 5 1/4 yds. 44 ins. wide, or 4 1/2 yds. 54 ins. wide. Price, 15 cents.

No. 1875.—This pretty best frock for a young girl has a very dressy and becoming waist, with a square yoke of fancy figured silk and bands of the silk edged with velvet ribbon used as garniture on both waist and skirt.

The sleeves are very novel and pretty indeed, consisting as they do of fitted cuffs of silk and tucked upper portions, over which fall the graceful bretelles that trim each side of the bodice. If a plainer waist is desired however, these bretelles can be omitted, as shown in the small view at the lower right-hand corner of the illustration. The closing is formed in the center-back. The skirt is cut with five gores, and is box-pleated and stitched in tuck effect to yoke depth.

No. 1877.—This is one of the very newest styles in jumper dresses, and it has a Princess effect that gives it a very smart, up-to-date appearance. The front and back panels of the skirt extend up to the square neck and form the center-front and back of the waist. The fulness is very prettily tucked on each side of this and gathered into the waistline, where it blouses just slightly. The closing is at the left shoulder.



Six-Gored Tucked Skirt

McCall Pattern No. 1877 (All Seams Allowed)

Cut in 4 sizes, 14, 15, 16 and 17 years.

No. 1877—MISSSES' JUMPER DRESS (to be worn over a Guimpe), requires for 15-year size, 9 3/4 yds. material 24 ins. wide, 6 1/2 yds. 36 ins. wide, or 4 3/4 yds. 44 ins. wide. Price, 15 cents.



1875, Misses' Dress

1863, Child's Dress

1884, Boys' Suit

1876, Girls' Dress

1865, Girls' Dress

New Fashions for Misses and Children

No. 1875.—This pretty frock is especially becoming to a girlish figure, and lends itself well to the combinations of material that are this winter so very fashionable. The model illustrated on this page is of navy-blue cloth, with a yoke and sleeves of fancy silk, and with the bretelles and each side of the yoke trimmed with bands of black velvet edged with narrow gold braid. Round gold buttons are also placed down each side of the box-pleat effect in the front, thus giving the waist a double-breasted appearance. The bretelles can be omitted if a plainer waist is desired, but they form a very graceful feature and give that look of breadth so necessary if a slender young girl is becomingly dressed. The upper part of each sleeve is tucked in ruffle effect, but if this is considered too great a novelty plain puffed sleeves can be used. The box-pleated skirt has five gores and is stitched in tuck effect to yoke depth. A further description of this costume and another view, showing it made up in different material, can be found on page 380.

No. 1863.—Tucked frocks are after all one of the very prettiest fashions for children, and this little one is wearing a charming example of this sort of dress made of pale-blue linen. The blouse portion is cut with the long French waistline, while the fulness is laid in clusters of tucks at the shoulder seams, and between the clusters a pretty design has been stamped on the

material and embroidered with mercerized cotton. The back closes under a stitched box-pleat, and is tucked to correspond with the front. The skirt is one of the side-pleated models that always look so pretty on little children. It is sewed onto the waist. Another illustration of this design and the required quantity of material can be found on page 384.

No. 1884.—No garment has ever been invented that can quite take the place of the Russian blouse for small boys' wear. The jaunty little suit shown in our illustration has the deep Gibson tucks on each shoulder that are a new feature in such garments. Navy-blue serge, with shield piece, trimming band about the neck, cuffs and belt of red serge trimmed with black soutache braid, is the pretty and serviceable combination of materials shown in our illustration, but cheviot, flannel, corduroy, galatea, linen, piqué, etc., can be substituted for its development if preferred. For quantity of material required, see illustration on page 385.

No. 1876.—A dress for a little girl with a side-front closing makes a very pretty novelty. This model is of brown brillian-tine with an oblong white dot, and is trimmed down the front closing with fancy brown and white braid and small gilt buttons.

(Continued on page 413)

How Girls Can Clean Their Hair Ribbons

HAIR RIBBONS run away with a good deal of money, and the worst of it is that if they are at all light-colored they are very easily mussed and soiled, so a cheap and easy method of making them look like new will be a boon to the young miss who has not much money to spend for such adornments. The first thing you have to do is to pick out your best ribbons of all colors, except white, or those that are very badly wrinkled or creased. Then fill a glass fruit-jar half full of gasoline—more or less will not matter, but use your judgment, according to the ribbons to be cleaned. Place the soiled ribbons in it (all lengths, colors and kinds may go in at once), then screw the top on tightly. Shake the jar every now and then and leave it closed overnight. Next morning take each piece out separately, shake it well, and hang in the open air to dry. The ribbons will be clean and the dirt will be left in the bottom of the jar. No pressing is required; they look fresh as new, but must be aired thoroughly to remove all odor of gasoline. I know several girls who wash their pretty white ribbons, but clean all their handsomest ribbons and ties with gasoline by this method; and they save many dollars, besides having such clean, pretty articles.

To wash ribbons successfully—no matter how mussed or soiled, you can clean them—prepare a suds of soft water and Pearline and wash them just as you would a fine handkerchief; rinse and let it partially dry. Take it down while still damp (in all parts) and roll smoothly over a wide card or piece of clean pasteboard, first rolling a piece of white muslin with it. Wrap the muslin around last, so that the rib-

bons shall be covered, and place the whole under a heavy weight. A letter-press is an excellent place in which to press it. Leave it until it has time to perfectly dry. The muslin will absorb the moisture. The ribbons, when they come out, will look as if you had just bought them. They lose none of their life-like appearance when pressed with an iron.

After you once adopt this method and get it done nicely you will cling to it. It's worth a great deal to a fastidious young woman, who cares to present at all times a stylish, neat appearance. Your belt ribbons and sashes can also be washed this way.



McCall Pattern No. 1890 (All Seams Allowed)

Cut in 4 sizes, 12, 14, 16 and 18 years.

No. 1890—MISSSES' OR GIRLS' ONE-PIECE APRON AND SLEEVE PROTECTORS, requires for 14-year size, $4\frac{3}{4}$ yds. material 24 ins. wide, $3\frac{7}{8}$ yds. 27 ins. wide, or $2\frac{3}{4}$ yds. 36 ins. wide.

Price, 10 cents

Give the Children Olive Oil

NO home should be without olive oil, for it is an invaluable medicine in certain cases for a weakly or rickety child, or for one who is recovering from typhoid fever salad oil will sometimes work wonders. The plan is to rub in the oil over the whole of the child's body, about the upper part, taking a few drops into the palm of the hand at a time. The nourishment thus absorbed through the skin will be of immense service in building up the child's strength. When a child is suffering from a severe cold, it is a good plan to omit the daily bath and to rub the back and chest with olive oil. To insure no further cold being caught the child should be wrapped in a blanket and carefully screened from the draughts while the rubbing is being done. A threatening of croup will often end in a threatening only if olive oil and camphor be applied to the child's chest on a piece of warm flannel.



Straight Skirt

McCall Pattern No. 1862 (All Seams Allowed)
Cut in 4 sizes, 6, 8, 10 and 12 years.

No. 1862—GIRLS' SURPLICE DRESS WITH GUIMPE, requires for 8-year size, for dress, $4\frac{3}{4}$ yds. material 24 ins. wide, $3\frac{1}{4}$ yds. 36 ins. wide, or $2\frac{1}{2}$ yds. 44 ins. wide. For guimpe, $3\frac{1}{2}$ yds. material 24 ins. wide, 2 yds. 36 ins. wide, or $1\frac{3}{4}$ yds. 44 ins. wide. Price, 15 cents.

No. 1862.—The stock of dresses for school wear needs constant replenishing. There is the unexpected tear or the stain that refuses to come out, and almost before the bastings have been pulled out of one little dress it is time to start another. It is a good plan, therefore, to select a model that can be made up quickly and with little trouble. The model illustrated here can be made in a twinkling, since the waist and sleeve-caps are in one and there is not even a shoulder seam. The skirt is all in one piece, and can be laid in pleats or gathered.

No. 1865.—This smart little winter dress is of gay red and black plaid. It has a pretty blouse waist, gracefully tucked in the front and decorated in double-breasted style with two rows of buttons. The yoke is of bright-red cloth, put in to look like a shield piece and decorated with a gold anchor. The collar and Mikado sleeve-bands are also of this cloth, cut in one piece and trimmed with braid. The sleeves are in puff effect to just below the elbow. The skirt is cut with five gores and laid in side pleats between each gore.



Five-Gored Pleated Skirt

McCall Pattern No. 1865 (All Seams Allowed)

Cut in 4 sizes, 6, 8, 10 and 12 years.

No. 1865—GIRLS' DRESS (with Lining), requires for 8-year size, $5\frac{1}{4}$ yds. material 24 ins. wide, $2\frac{3}{4}$ yds. 44 ins. wide, or $2\frac{3}{8}$ yds. 54 ins. wide. Price, 15 cents.

Pretty Frocks for Little Girls

No. 1886.—This little frock is one of the easiest things imaginable to make for a little girl. The blouse portion and skirt are cut in one piece

and joined by straps coming over the shoulders from the back. The fulness is then gathered in at the waistline. If desired a belt of the material can be sewed over these gathers, or tapes can

bray around the neck and shoulder straps is suggested for this design. A dainty tucked guimpe, over which the frock is always worn, is included in the pattern.

No. 1876.—All mothers like to have their children look stylish, besides being comfortably and sensibly clad, when attending school. What could be prettier for this purpose than the dress shown in our illustration? It has a side-front closing, which makes it possible for the little girl to adjust her dress entirely herself, instead of having to run to mother, to be buttoned up in the back. Bright-red challie with a tiny black polka dot was used for our model, but serge, chevot, cashmere, Panama, flannel or any woolen material suitable for children's wear can be used instead if preferred; or the dress can be made of gingham, chambray, linen, pique or any heavy wash fabric. There are three deep tucks on each side of the front of the waist. The closing is cut with a fancy outline and trimmed with a band of plain red woolen, and adorned with baby velvet ribbon and tiny jet buttons. Our model has a small shield piece and stock of all-over embroidery, but if desired a little yoke and stock of the cloth used for trimming can be substituted. The back of the waist is in one piece and has a deep Gibson tuck stitched down from the shoulder seam to the waistline on each side. The sleeves are in the modified bishop style, and are completed by turn-back cuffs of the material, trimmed with the baby velvet ribbon. The five-gored pleated skirt is sewed onto the waist. It is trimmed down its side-front closing with a continuation of the fancy cloth band used in the waist closing, while the same trimming is used for the narrow belt.

No. 1864.—Dresses in modified sailor style make extremely pretty and becoming frocks for children, and are especially well adapted for school wear, as they can be made with a washable, removable shield, and thus be kept very neat and fresh looking at the neck. Navy-blue serge is the serviceable material shown in the illustration, and this is trimmed rather simply, as is suitable for a school dress, with black soutache braid and tiny gilt buttons. The big collar has shawl points in the front and is rounded in the back. There

are two rather deep tucks on each side of the front and back. The sleeves have a full puffed effect to just below the elbow, where they are met by fitted cuffs of the material, trimmed with braid. The shield piece is of white linen, trimmed with fancy white cotton braid. The straight skirt is tucked in box-pleat effect in the center-front, and is sewed onto the waist.

For little girls a great many frocks are being made up this season in wool Panama, in all the new shades of brown, blue and green, and also in woolen plaids. These dresses are trimmed with fancy silk, braids and fancy buttons. The model with the guimpe still holds its own. The style is well adapted for little children, and it is expected that it will continue popular throughout the winter season. The garments are slightly different from those shown last year, inasmuch as they have the Gibson shoulder. The guimpes of the very dressy models are made of net, fine lawn, silk or lace. They are either separate from the bodice or attached.

For school wear there is nothing more serviceable than a dress with a shield piece. To keep this in place sometimes a little cape is added to the back of the shield. A shield for a heavy wool dress is usually lined.



McCall Pattern No. 1886 (All Seams Allowed)
Cut in 4 sizes, 6, 8, 10 and 12 years.

No. 1886—GIRLS' ONE-PIECE DRESS WITH GUIMPE, requires for 8-year size, for dress, $3\frac{3}{4}$ yds. material 24 ins. wide, $3\frac{1}{4}$ yds. 27 ins. wide, 2 yds. 44 ins. wide, or 2 yds. 54 ins. wide. For guimpe, $3\frac{1}{4}$ yds. material 24 ins. wide, $2\frac{3}{4}$ yds. 27 ins. wide, 2 yds. 44 ins. wide, or $1\frac{3}{4}$ yds. 54 ins. wide. Price, 15 cents.



Straight Skirt



McCall Pattern No. 1864 (All Seams Allowed)
Cut in 4 sizes, 6, 8, 10 and 12 years.

No. 1864—GIRLS' DRESS (Closing in Front), requires for 8-year size, $6\frac{1}{2}$ yds. material 24 ins. wide, 4 yds. 36 ins. wide, or $3\frac{1}{4}$ yds. 44 ins. wide. Price, 15 cents.

be run in between two lines of shirring, or baby ribbon run through lace or embroidery beadings. The two last plans are excellent for tub materials, as the frock can be pulled out straight, and thus washed and ironed very easily. A pale-blue chambray, bound with pink cham-



Five-Gored Kilt Skirt

McCall Pattern No. 1876 (All Seams Allowed)
Cut in 4 sizes, 6, 8, 10 and 12 years.

No. 1876—GIRLS' DRESS (with Side-Front Closing), requires for 8-year size, 7 yds. material 24 ins. wide, $3\frac{3}{4}$ yds. 44 ins. wide, or $2\frac{3}{4}$ yds. 54 ins. wide. Price, 15 cents.

Becoming Styles for Little Folks

No. 1887.—Neither cold nor dampness can get at the youngster who is buttoned up in this coat, for the collar is high and fits closely about the throat, even in front, and the front panel, which is attached to the right side, comes over and fastens on the left shoulder, making a double thickness across the chest, just where warmth is needed. Aside from the excellent protection it affords, the style of this little coat is very good. Noteworthy features are the broad Gibson tuck, patch pockets, and two styles of sleeves.

Many people think that the construction of an outer garment is so complicated and difficult that only the most experienced can hope to make a successful wrap. This idea deters many of us from even making the trial, when, in reality, there is nothing hard about it, and a coat pattern is just as easy to manage as that of any other garment. Illustrated on this page is a stylish, warm, durable coat. It can be made at home, of the material you like best and in the exact shade that suits you and is becoming to your child, for three dollars. This includes a warm lining, thread, buttons and other findings. Such a coat, if bought ready made, would cost at least seven dollars, the material would be inferior, and the fit far from perfect. Almost any kind of goods may be used in making up this model. There is zibeline, a heavy, shaggy material that wears like iron, but is not very dressy looking; then there is tweed, closely woven, durable and very stylish at the present time; corduroy makes an excellent showing at small expense, is rich looking, and yet serviceable. Other suitable fabrics which come in all the prevailing shades are too numerous to mention. Perhaps the best tones are crimson, claret, navy blue and frog green.

No. 1885.—Quite ideal for either a party or a playtime frock is the Frenchy little model shown here, as this dress has a particular charm and daintiness when made up in soft material, while its good style is just as apparent if plainer stuff is employed. All the fashionable makers of children's clothes are flooded with orders for this design, as a dress on these lines, with the long waist and short, ruffled skirt, is considered quite the newest thing. For best wear dotted swiss with flouncings of swiss embroidery is a favorite selection, with pongee, China silk and batiste following in popularity in the order named. For general wear silk-dotted henrietta, albatross or challie is the usual choice. Three box-pleats in the waist give an erect, well-set-up look to the small figure. Between these the fulness is shirred to yoke depth and then left unconfined. If one does not care for the double-skirt effect, the upper ruffle may be discarded and the lower one only used.

A delightful little party frock can be made up by this pattern by using China silk in a pale-blue or pink shade. The collar can be of lace insertion, and a narrow width of the same sort of insertion might finish the sleeves, while around the long French waistline can run two rows of lace beading, through which are threaded baby ribbons that tie in a smart rosette in the back. This design is also suited to the wide embroidery flouncing that is now so much used. The small view at the upper left-hand corner of the illustration on this page shows an artistic frock of white lawn, with dainty ruffled sleeves and skirt with double ruffles composed entirely of this embroidery.

No. 1863.—The well-dressed child is not the one whose clothes have cost a great deal, for more frequently than not the title

is applied to a tiny maid on whose wardrobe a very small sum has been expended. Pretty childish frocks are not a question of rich materials and trimmings, but of design. The principal thing to consider is the model that is to be used. It costs no more to follow the best styles than to copy those of lower grade. For instance, take the pattern under consideration. It is attractive but simple, and well suited to a child. Use any inexpensive stuff, as challie, Scotch flannel or plaided material, in one of the soft color combinations, that can be found in the lowest as well as the highest priced materials; finish the neck and cuffs with a simple braiding and you will be surprised at the trim and becoming frock that will result. This pattern can also be used to make



Straight Side-Pleated Skirt



McCall Pattern No. 1863 (All Seams Allowed)
Cut in 5 sizes, 2, 4, 6, 8 and 10 years.

No. 1863—CHILD'S DRESS, requires for 6-year size, 47½ yds. material 24 ins. wide, 3¼ yds, 36 ins. wide, or 2½ yds, 44 ins. wide. Price, 15 cents.



McCall Pattern No. 1887 (All Seams Allowed)
Cut in 5 sizes, 2, 4, 6, 8 and 10 years.

No. 1887—CHILD'S BOX COAT, requires for 6-year size, 5 yds. material 27 ins. wide, 3¼ yds, 36 ins. wide, 2¾ yds, 44 ins. wide, or 2¼ yds, 54 ins. wide. Price, 15 cents.



Double Skirt



Single Skirt



McCall Pattern No. 1885 (All Seams Allowed)
Cut in 4 sizes, 2, 4, 6 and 8 years.

No. 1885—CHILD'S DRESS (with Yoke Lining), requires for 4-year size, 5¼ yds. material 24 ins. wide, 4 yds, 36 ins. wide, or 3½ yds, 44 ins. wide. Price, 15 cents

a fetching summer dress of Persian lawn, with decorations of inexpensive embroidery. Groups of narrow tucks appear in the waist, and the skirt is all in one piece, pleated at the top. The quantity of material required is given beneath the illustration.

New Ideas for Children's Frocks

No. 1897.—The circular skirt, with its soft, pretty ripples, is the latest fancy of Dame Fashion, and the design shown here is one of the first to introduce this feature into the children's department. The illustration shows how successfully it has been done, for nothing could be prettier than the simple, childish frock pictured here. Those who are looking for a model that can be made in a short time will find just what they want in this design. The yoke is in one piece, and there are but two skirt sections. After the front and back of the skirt have been

joined by closing the under-arm seam the yoke is attached. Then the revers are adjusted, the sleeve-caps sewn on and the dress is done, with the exception, of course, of the little white guimpe that

front. Braid, instead of taffeta, can be used as a garniture, while French flannel in any one of the soft blue shades is very suitable for the dress.

No. 1870.—This frock suggests all sorts of dainty, thin materials; for instance, swiss, batiste, mull and Persian lawn, with combinations of cobwebby Valenciennes, narrow Cluny or French embroidery. The tiniest bit of handwork that is done on a white dress repays one a hundred-fold, as the fine stitchery gives a certain dainty air that can be obtained in no other way. The back of this design is tucked to yoke depth in small tucks that can easily be run in by hand. The front yoke is plain and suitable for almost any style of trimming. Many who are experienced with the needle will decorate it with a pretty design in shadow embroidery or open work, others will sew insertions of needlework and lace together, while those who are pressed for time can use a pretty allover in one of the fine small patterns. For cold weather long sleeves and a high neck are more suitable; but short puffs and a low neck are preferable for summer.

No. 1884.—A Russian blouse with removable shield and a pair of English knickerbockers cut on the newest lines make pattern No. 1884 especially acceptable. The blouse fastens on the left side and has a broad tuck over each shoulder. These

tucks are stitched to the waistline and then pressed to the bottom of the garment. The neck is finished with a broad band, shaped to correspond with the cuffs and belt. It is attention to these small details that distinguishes a high-class garment from one that is ready made. Blue serge is a staple material for such a suit, and it is economy to select a strong, well-woven piece, even if it is a little more expensive, for it does not pay to make a thin, cheap quality up into a boy's suit, where it will be subject to great strain and much hard wear. It is a good plan to make several shields for every suit, one of the same material and at least two of white linen. Gray herring-bone cheviot—a stout, stylish material—is being extensively used for boys' garments. Mohair is also good, and so is English suiting. A checked or striped pattern in any one of these is suggested rather than a plain color, because the latter shows dust and soil much more readily.



McCall Pattern No. 1897 (All Seams Allowed)

Cut in 3 sizes, 2, 4 and 6 years

No. 1897—CHILD'S DRESS WITH GUIMPE, requires for 4-year size, for dress, 27½ yds. material 24 ins. wide, 17½ yds. 36 ins. wide, or 1½ yds. 44 ins. wide. For guimpe, 25½ yds. material 24 ins. wide, 15½ yds. 36 ins. wide, or 1½ yds. 44 ins. wide. Price, 15 cents.



McCall Pattern No. 1870 (All Seams Allowed)

Cut in 5 sizes, 6 months, 1, 2, 3 and 4 years.

No. 1870—CHILD'S DRESS, requires for 2-year size, 3 yds. material 27 ins. wide, 17½ yds. 36 ins. wide, or 1¾ yds. 44 ins. wide. Price, 10 cents.



McCall Pattern No. 1884 (All Seams Allowed)

Cut in 3 sizes, 2, 4 and 6 years

No. 1884—BOYS' SUIT, requires for 4-year size, 4½ yds. material 27 ins. wide, 3¾ yds. 36 ins. wide, or 2¼ yds. 54 ins. wide. Price, 15 cents.

is usually worn with it.

The original of this frock was made of a fine white serge, trimmed with folds of scarlet taffeta. A soft tie of the silk was brought around under the revers and loosely knotted in

quaint twists or with trimmings of flowers, ribbons and feathers. There are also natty caps with pompons or quills, and poke bonnets with frilly ruches.

Excellent displays are being made of infants' French wearing apparel in both the windows and departments of the various stores. These garments are very attractive. There are handsome slips, coats, sacques, carriage robes, pillows—in fact, everything required for the use of babies. The materials are of the finest French lawns, mulls and silks, with beautiful hand-embroidery or laces as trimming.

Little house sacques, in short and long lengths, are to be seen made of French flannel, elaborately embroidered and trimmed with colored ribbons. These come in white, pink and blue.

The millinery for infants consists of bonnets of rich silk, trimmed with lace frills; handkerchief linen caps, embroidered or made of drawn-work, and other models of real lace with bows of satin ribbon.



LITTLE DAUGHTERS OF A MANDARIN READY FOR NEW YEAR VISITORS

The Chinese New Year

By E. M. MARSHALL

NEW YEAR is the great day of all the year in China and the most popular of the festivals, and is celebrated with much enthusiasm and rejoicing all over the empire. At this season rich and poor, old and young, peasant and noble lay aside work for the time being and devote themselves to feasting and fireworks and recreation of every description.

Just before the New Year the Chinese housewife undertakes a grand housecleaning, and the sound of sweeping and scrubbing fills the land. Every room must be made scrupulously clean before being decorated and embellished with all the household treasures, with plants and flowers and embroideries and banners, such as would bring joy to the heart of an art collector in this country.

John Chinaman pays all his debts before the old year dies; it is considered most unlucky to start the New Year in debt

to the smallest amount, and the custom is one which many Western nations might imitate with benefit to themselves. The Chinese will rather part with their most cherished possessions than fail to settle their accounts at this season, and this practical financial characteristic is the more strange when we consider that they are the greatest gamblers in the East.

On New Year's Eve everybody offers gifts and homage at their ancestral altars, which form a feature of every Chinese household. Father, mother and each member of the family is arrayed in his best clothes; there is a family

they are perhaps but some insignificant trifle, entail a great deal of sacrifice and privation on the part of the giver before he is able even to get the very cheapest commodity, so dreadfully poor are the lower classes in the Celestial Empire.

The rejoicings and feastings last a couple of weeks, and on New Year's Eve the excitement is intense. The streets swarm with people, who surround the stalls of fruit and flowers and curios and rubbish, everybody buying and selling as quickly and noisily as possible; because on New Year's Day itself, and for a few days afterward, the shops are closed and no business of any kind is done. The streets are lighted by glowing, pulsing, colored lanterns; the scarlet and blue, white and gold signboards of the shopkeepers are decorated with flowers; everybody is talking and laughing and hurrying and jostling; the crackling of fireworks adds to the general din. The noise and hubbub are bewildering, and processions of gaily dressed people, carrying huge lanterns in the form of butterflies and dragons and monstrous human heads, pass up and down the streets into the small hours of the morning. The effect of all this upon the visitor from America or Europe is like some great spectacle put on at the theater or Hippodrome, so unreal does it seem.

The Feast of Lanterns is yet another interesting feature about New Year in China. Grown-up people and children all invest in lanterns to present to their numerous gods as thanks for past favors or petitions for joys to come. The lanterns are sold in the shops and market-places and street stalls, and many are most beautiful and ingenious, fashioned in the form of huge birds and butterflies and beetles and flowers. The children participate in all the rejoicings of this New Year season. There are toy festivals for the little yellow pigtailed children, and every parent, however lowly and humble, buys some sort of cheap plaything for the babies. The very smallest are dressed in bright, clean garments and show immaculate little oiled pigtailed and faces polished till they resemble old ivory. Old and young set gravely about the business of enjoying themselves, and give themselves up whole-heartedly to the appreciation of the light and color and noise, the gaiety and excitement of the Chinese New Year.

Nearly all the nations of the East possess this rather curious faculty of giving themselves wholly to enjoyment on the great festival days. They make a serious business of pleasure and throw themselves whole-heartedly into the most trivial pastimes, in a way almost inexplicable to we dwellers of the Occident, and we certainly do not possess their remarkable capacity for prolonged enjoyment of a festival.



A CHINESE MERCHANT'S WIFE IN HER VISITING COSTUME

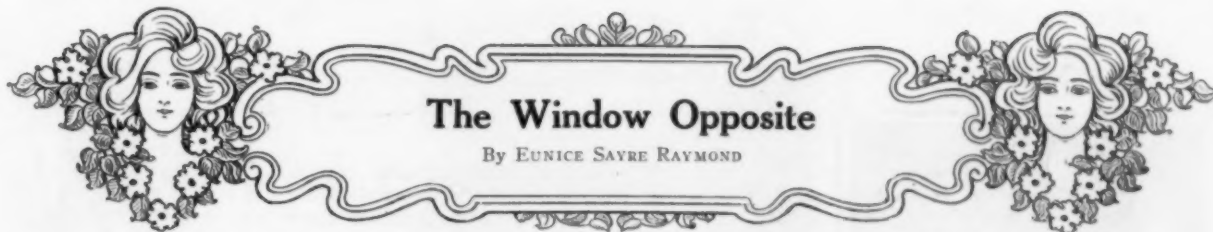
banquet, followed by a general distribution of presents. Everybody gives presents to everybody else at New Year time, when the national custom of present-giving which takes place at every domestic festival—births, marriages, birthdays and deaths—reaches the culminating point.

On New Year's Day richly dressed mandarins are carried along the streets in their magnificent chairs, carrying gifts to their relatives and friends; coolies are sent with baskets of fruit and flowers and cakes; and roasted sucking pigs, fowls, and even dogs and rats are among the much-appreciated gifts which are exchanged at this time. There is a perfect furor of present-giving at New Year in China. The nobles give exquisite embroideries and ornaments and huge flowering plants; the poorer Chinese give something, even small packets of imitation silver money, or melon seeds tied up in colored paper.

Nobody in all the immense extent of the Chinese Empire is too poor to give some sort of a present to friend or relative at this great festival. And sometimes these presents, although



A GREAT CHINESE LADY DRESSED FOR THE COURT HELD ON NEW YEAR'S DAY



THE apartment house was built in the form of a "U," around a pretty flower-adorned court. Eastman's windows in the north wing were directly opposite those of Miss Ordway, in the south wing; and, such being the case, it was naturally nothing out of the ordinary that they should in the course of time come to be on bowing terms. Eastman was a confirmed bachelor of forty, and Miss Ordway, although only six and twenty, had ideas of her own about woman's sphere in life; and so, each being fully aware, through a mutual friend, of the other's views on the subject and having therefore nothing to fear from an intimacy, the bowing gradually developed into a "Good morning!" from his window and a "Beautiful day, isn't it?" from hers.

Thus matters were when Eastman, rising early one June morning to give a final look at the proofs of his new novel before sending it off to his publisher, and glancing out of his sitting-room window, before which his table was drawn up, was surprised to see that the blinds of Miss Ordway's apartments were all closely drawn, thus excluding the balmy breeze, and that the rooms beyond them were brightly illumined by the gas.

Eastman puzzled himself fully three minutes over this phenomena, and then set to work on his manuscript. So engrossed did he become that it was not until the last page had received his initials, several hours later, and he leaned luxuriously back in his chair, that his mind again reverted to his neighbor. He glanced out. There were the blinds closely drawn as before; the glimmer of the gas showing through them looked strangely grotesque in the brilliant light of the midday sun. He consulted his watch; its hands pointed to half after eleven. He drew his brows together sharply. "Some confounded woman's doings," he muttered. "Swell luncheon, or something of the kind, where God's bright sunshine doesn't fill the bill," and with a grunt of disgust he gathered up his papers and set off to deliver them in person.

The long, bright afternoon wore away. Eastman lunched at his club, called upon his publisher in the afternoon, took a turn or two in the park, and returned to his rooms shortly after four. As he entered his door he glanced through his own windows to those of Miss Ordway.

"Hang it all, what does she mean by it?" he demanded, of himself apparently, as there was no one else present.

There across the court gleamed the same dull light through the heavy shades. He sat down and picked up a book, but his eyes would involuntarily turn from the printed page before him to the shrouded windows opposite. At six he dressed for dinner and betook himself once more to the club. Somehow his dinner lacked its usual relish, and Burleigh, his choicest companion, became suddenly unendurable when he started in to discuss the recent robbery of a lone widow in a neighboring town. "What did he, Eastman, the bachelor, care about widows?" He bade an early adieu and was driven to a

nearby theater. Any port in a storm! He neither knew nor cared the nature of the attraction. He had arrived in the middle of the second act. The play was one of those blood-and-thunder affairs which are usually confined to the cheaper class of play-houses, but which once in a while creep in on an unsuspecting public at the higher priced places of amusement.

Eastman arrived just as the villain was getting in his best (or his worst) work. He had successfully worried his poor old parents in sorrow to the grave, and thus bolstered up in vice, he now lured a confiding husband from his home, murdered the wife and tearing the wailing infant from her breast, departed, amid the hisses of the gallery.

Poor Eastman! For one brave quarter of an hour he played his role of martyr, and then, as the curtain dropped, he rushed away. To a waiting chauffeur he offered double fare for the shortest possible time in which to reach his lodgings; yet, though the man endangered the life and limb of every passerby, to Eastman they traveled at a snail's pace.

"What if that were the meaning of the light in her windows?"

"What an idiot he had been not to think of it sooner!"

"What if she had been robbed—MURDERED—on the previous night?"

"And he—he had sat idly by while she——. What was the matter with this old rattle-trap of a machine, that they crept along so slowly!"

"Perhaps she was not dead, but dying——. He could have gone faster had he run on foot! Why were they stopping? Oh, to be sure! Yes, this was the place; and there were her windows, gleaming hideously red against the dark night sky."

He ran up the steps, rang her bell and then, not waiting for an answer, rushed on up the stairs and tapped lightly on her door. No answer. Ah! what was that?—a feeble moan!

He does not remember to this day how he got down those stairs, aroused the sleeping janitor, and with that worthy, plus a bunch of keys, mounted once more. He only knows that seeming ages elapsed before the door finally yielded, and he rushed in, to find Miss Ordway stretched upon the floor.

It was only a broken ankle, which mended very rapidly indeed. But Eastman did not know that then; he only knew that suddenly she was the one woman in the world for him; that she was the loveliest, the sweetest, the best, and, forgetful that the keen little Irishman was watching, he fell upon his knees and showered kisses upon the tiny hands and murmured all sorts of fond and foolish things.

She had been trying to hang a picture and had fallen, breaking her ankle, and had immediately fainted, woman fashion. Recovering later she had tried to crawl to the bell and summon help, but the effort had caused such excruciating pain that she had promptly fainted a second time. So she had

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The Old Year and the Lover

See, I have set my portal wide,
Chill winter's icy breath unheeding;
Since man must bow to time and tide,
The parting guest I must be speeding.
Old year, old friend, and must you go?
Why, then, a truce to foolish sighing.
At least, though others have it so,
I will not speak of you as dying.

So, though my calendar may change,
'Tis not for your decease I sorrow,
Not even though a cipher strange
May meet my eye upon the morrow.
Since I have loved you passing well,
No need that friendship's bond should sever;
But you in two fond hearts shall dwell,
With all your memories, forever.

Of all the years that I have known
You were the kindest and most fateful;
You gave the dearest joy I own,
And I am most profoundly grateful.
'Twas in your springtime Love and I,
By your good grace, were first acquainted.
How fast your golden days slipped by,
In what gay hues our life was painted!

The Morning Nap

By CLARA E. WELLS



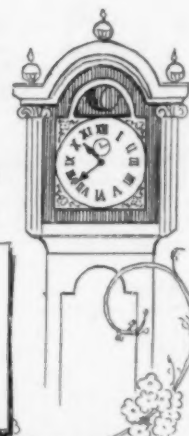
I've sung my lullabies to him
Most seventy times seven;
Eight, nine and ten, the clock has struck,
And now it's nearly 'leven.

So many things I ought to do
'Sides shopping for my doll,
To have her sewing all done up,
Before it gets late fall.

Last winter she did freeze her toes
While skating on the ice,
Before I got her leggins knit,
And bought her boots so nice.

I've got to get her lots o' duds,
A coat, a bran' new dress;
I'll turn her old for little Jane,
Like mine are turned for Bess

But I'll never get the first thing done
'Less you little scoot so fat
Goes off to sleep—I b'lieve he has;
Now just you look at *that*.



An Unacknowledged Gift

By ELLIS PARKER BUTLER

(Concluded from last month)

"That is," he corrected, "she was pleased with it. She took a great interest in it."

"What did she tell you to do with it?" asked Cousin Bessie, innocently. Cousin Thomas breathed deeply and nervously smoothed his chin. Inspiration came quickly.

"What would you expect her to tell me to do with it?" he asked, triumphantly. "What did you intend I should do with it?" It is thus great generals turn the tide of fortune in their favor.

"Oh!" exclaimed Bessie, rising, "I forgot to tell mother that you are here." And she left him alone in the room. By such narrow margins do surrounded forces sometimes escape defeat.

As soon as she was gone Thomas saw where he had made his great error. He had allowed her to talk about the wrong present; he should have turned the conversation upon the present he had sent her. Of course, he did not remember what he had sent her, but she would, and she would be pretty sure to say, "I liked that book you sent me," or something that would tell him what it was. He decided that when she came down he would jump right at her with that, and get the upper hand at once. He was a masterful sort of young man, and Bessie was the sort of young woman he liked to be master of.

But Mrs. Marlowe came into the room alone. Bessie was upstairs wildly ransacking her desk for some memorandum that would tell her what her gift to Cousin Thomas had been, but she did not find it. What she found was a letter from Cousin Thomas, dated December 26 and unopened. She tore it open and read

"DEAR COUSIN BESSIE:—Accept my thanks for the pretty match safe. It is just what I need. With best wishes for a happy New Year, your grateful cousin, THOMAS GRANT."

Thomas was relieved when he saw his cousin Martha enter the room. To the eye she was merely a large and good-natured lady, motherly and jolly. His appearance in person had evidently sufficed to atone in her eyes for his past social sins, and she liked him at first sight. She liked his frank face and clean-cut look. She was able now to laugh about the telegram; could see, now that she had seen him, that it was a joke, and she enjoyed it so much that he told her the other joke—that he could not remember what Bessie had sent him. He asked her, in laughing appeal, to tell him what Bessie had sent him, and Mrs. Marlowe laughingly admitted that she did not know; she even admitted that Bessie did not know, and laughed about it. She told him to make his visit as long as possible, now that he had come, and then she called to Bessie, excused herself and put on her wraps and went to keep some important social engagement.

The smile that a man smiles when he is alone is a genuine smile, and not a forced smile, and Thomas smiled to himself as he sat alone in the parlor. He was aware that when Cousin Bessie came down he would be able to lead her into confusion, to tease her ignorance good-humoredly, and avenge himself. So he smiled.

She came at length, a little flushed, but all the prettier for that, and she sought to turn the conversation along new lines. She asked him if he played golf. She seemed to be intensely anxious to know if he played golf. She put the question as if the one thing she wanted in the world was to know if he played golf. Thomas was not to be fooled in any such manner.

"The reason I liked the Christmas present you sent me so much," he said, with confidence, "was because I had always

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Quaint Old

By BRUNSON

THE visiting card was not always the perfectly plain bit of pasteboard, with the owner's name engraved upon it in script, Old English or block type, that it is today. There was a time, not so many centuries ago either, when the card one left when paying ceremonious calls was so elaborate as to be almost a work of art, and some of these quaint old cards are here reproduced. Curiously enough, the first visiting cards that were ever used were playing cards. It came about in this way. In the early part of the eighteenth century it was the custom in smart society in London to write messages and invitations to balls, routs and other entertainments popular at that period on the backs of playing cards; and it is recorded that a certain Mr. Lewis, who was rector at Margate from 1705 to 1746, once received an invitation to dinner from the Duchess of Dorset written on the back of the ten of hearts. Despite his cloth, the man possessed a pretty wit and knew how to please a society woman of the day, so he promptly sent her this clever epigram:

"Your compliments, lady, I bid you forbear,
Our English service is much more sincere;
You sent me ten hearts, the tithe's only mine,
So give me one heart, and return t'other nine."

This strange custom of writing invitations and messages on playing cards is also shown in some of Hogarth's famous drawings. In the fourth plate of "Marriage à la Mode" one can plainly see several playing cards scattered about on the floor. On one of them is scrawled, "Lady Squander's company is desired at Miss Hairbrane's rout," and on another, "Count Bassett begs to no how Lade Squander sleapt last nite." Even a bishop used playing cards for this purpose. At as late a date as 1820 the Bishop of Funchal, in the Island of Madeira, sent out invitations for the Easter ceremonies at the Cathedral written on the backs of playing cards.

So, from writing notes and invitations on these cards, it was but a short step to writing the name upon them and leaving them at the house when the person called upon was not at home. But society, always on the lookout for some new thing, was not long content with anything quite so simple as the playing card, but soon relegated these again to their legitimate use in games of chance and demanded something made especially for the purpose, and cards with elaborately engraved devices became the mode. Classical designs were decidedly the most fashionable—ruined temples, views of the Parthenon or Colosseum, groups of columns, mythological gods and goddesses, etc. These, it is said, were sold in packs of assorted views, and the belles and beaux of the period were accustomed to choose one at random and scrawl their names over the Greek or Roman deities, or the masterpieces of ancient architecture, and leave them when paying visits to their friends.

The origin of thus ornamenting cards may with strong probability have grown out of the common practice of tradesmen, from very early times, of having their signboards and trade tickets decorated with heraldic or pictorial devices. These tickets were largely used in the seventeenth century to solicit business. A very fine example is



ENGLISH VISITING CARD ENGRAVED IN 1753



CARD OF A ROMAN PRELATE



CARD OF THE CHEVALIER RUSPINI



VISITING CARD OF AN ENGLISHMAN STAYING IN ROME ABOUT 1770

Visiting Cards

CLARK

still extant. It is the card of a Paris tradesman, and was most likely copied from the printed signboard of his shop. It represents a spirited conflict of twelve swordsmen, and the wording is as follows: "A La Valeur à Roussel, Fourbisseur et Graveur des Medailles du Roi à Paris sur le Pont St. Michel. Fait et vend toutes sortes d'Epées. Simplox pinxit. Le Pautre fecit." Now, we can easily fix the probable date of the business card of this old sword maker and vender, because it says upon it that the celebrated engraver, Le Pautre, made it (fecit), or, in other words, did the engraving. And history tells us that he was born in 1617 and died in 1682, so the work was naturally executed somewhere between those two dates.

Passing to the next century, an equally celebrated artist, Bernard Picart, engraved an elaborate ticket for silk goods about 1717. Both the finished and unfinished proofs of this contain remarkably fine work. Hogarth also engraved a number of cards between 1720 and 1750.

From these business cards it can be easily seen how the custom passed on to professional men, and from them to the nobility and gentry.

Visiting cards with the name of the owner either engraved or written upon them, and further embellished with a view on the person's estate or of his house, came into fashion in England about 1750, and a little later in other parts of Europe. Other forms of ornamental visiting cards, with arabesques or designs of a rather florid character, were also in high favor at this period.

The first card in our collection is that of a "Miss Williams," an English society lady of 1753. Just below this is the card of a prelate of the Roman Catholic Church, "Monsignor Petrucci," and below this again the card of that man of fashion, the celebrated Chevalier Ruspini, while the last, which gives a view of the Colosseum, is that of a "Mr. Odell," an English visitor in Rome about 1770.

Some of these old cards were made with heraldic or punning allusions. In looking over a collection at a museum the other day I came across the visiting card of an ancient Roman family named Compara (Bell), and this was embellished with a variety of bells, great and small.

Another card of a certain Frenchman named Reynard (Fox) had in one corner a somewhat remarkable presentment of the animal that is hunted so vigorously in England. But this sort of engraved card was never as popular as the classical styles, illustrated with some of the famous ruins of antiquity or the gods and goddesses of Greek mythology, or even the landscape card like the one used by "Miss Williams," whoever she was. For all that we know about the lady at present is that she had rather a pretty taste in visiting cards.

Even as late as 1840 women of fashion affected a highly glazed and sometimes tinted card, with the name upon it in such tiny characters that it was almost illegible. After this came the vogue of engraving the facsimile of one's signature. And so was evolved, by slow degrees, the present conventional square of white pasteboard.

The Latest

THIS winter no evening toilette is complete unless it is accompanied by a graceful, floating scarf of some sort. These adjuncts are worn under the evening coat or cape to protect the neck from cold, and are often used in the ballroom itself in the intermission between dances, or when sitting out a dance. They also make extremely pretty and becoming head coverings.

The Persian scarfs, with either white, black or red backgrounds and decorations in real gold or silver, are by far the most fashionable; but they are, unfortunately, too expensive for the majority of women. Yet there is no need for the possessor of the slender purse to despair, for there are quantities of comparatively inexpensive scarfs of chiffon or mousseline de soie, crêpe and sheer silk that are lovely in design and coloring. Many charming embroidered novelties are seen also. These are most frequently decorated in self-color, perhaps picked out with gold and silver. They are considered especially smart when made of crêpe or tussore silk, and are usually completed with fringe. This can be either of the knotted variety, as shown in our illustration of the light-blue silk scarf, or a tiny ball fringe can be used to finish the entire edge.

In printed chiffon or mousseline scarfs, bordered effects are very fashionable, and there are also many all-over patterns that

are extremely pretty. Among these may be mentioned the polka dot effects. The body of the scarf will be in a soft shade of blue, gray or some other light color, while the dots are in white.

One of the latest and most extreme novelties in evening scarfs is of soft liberty silk edged with several rows of marabout of the same color as the scarf, which is invariably of some light evening shade. Such scarfs are, of course, only suitable for wear at a ball, party or the opera by an elaborately gowned woman; but the simpler scarfs of crepe, chiffon or mousseline can, if desired, be worn under a coat in the afternoon.

Hand-embroidered scarfs are made, too, in the sheer stuffs, such as silk, mousseline and net; and most exquisite scarfs of cobwebby soft mull or batiste, preferably in the slightly yellowish antique tone, have deep borders and sometimes a scattered all-over design in marvelous hand embroidery. Inset lace is often mingled with the embroidery, and lace frills may finish the edges; but the lace used upon such a scarf must be of the finest.

Then there are the attractive filet scarfs, of which our illustration of figured filet net is a very smart example. Scarfs of this sort are intended especially for "head rigging," and are certainly very convenient, as they disarrange the coiffure less than any headgear ever invented.

Graceful wearing of a scarf is something very near a fine art, and the average woman drags a filmy scarf about her shoulders with very little con-



EVENING SCARF OF FILET NET

Wonderfully beautiful scarfs of real lace are liked by women who can afford such costly luxuries, but are, of course, out of the reach of the woman whose pocket money is moderate. A compromise is effected by using tulle, net, silk mousseline or chiffon for the body of the scarf and applying a deep border of handsome lace, though even such indulgence in real lace is expensive.

Lovely evening scarfs that have a most expensive Parisian appearance can be made of figured filet net by darning it in colored silks.

This darning, done by running the thread in and out of the net mesh crosswise of the material, is a very simple matter, not beyond the powers of

anyone who has a moderate supply of patience, and the smartness of the result is far in excess of the labor and time expended. As has been said before, gold and silver enter into many of the new embroideries and laces; and used in very slight quantities, these touches of metal lend attractiveness even to the evening scarf. One sees in the French scarfs many of fine lace, in which gleam occasional threads of gold—not enough for garishness, but merely a glinting relief for the dead white cream of the lace.

By darning fancy nets artistically or running gold threads through them one can, at comparatively little expense, make at home a pretty evening scarf.

Evening Scarfs

sideration or understanding of its æsthetic possibilities; but the New York woman studies the draping of her scarf until she knows to the smallest fraction every touch of coquetry it may add to a toilette, every line of grace it may lend her figure, every charming setting it may afford her face.

The Parisienne is also past mistress of the scarf adjustment, and for some seasons past the scarf has assumed great importance as a toilette accessory, appearing in a multitude of forms, from the great head-enveloping scarf veil of chiffon or silk tissue—which is an indispensable part of every modish woman's wardrobe since the motor whirled into universal favor—to the exquisite shoulder scarf of rare cobwebby lace or tissue laden with intricate hand embroidery, which has now become an indispensable adjunct of a ball gown.

Scarfs made entirely of marabout feathers are also extremely popular for evening, but these are intended especially to be worn out of doors and are seldom seen in the ballroom.

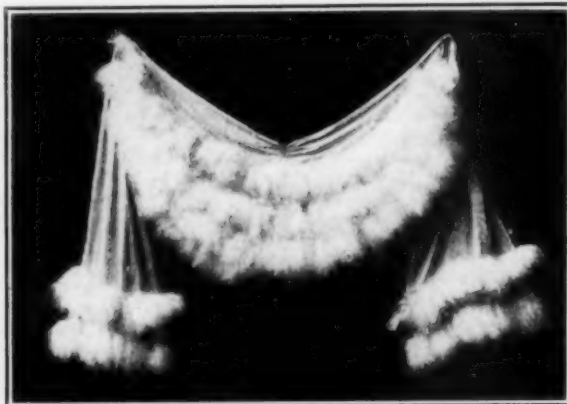
But to return to the head scarfs. For these there is a wide range of materials, from soft silks and crêpes to tulle and lace and chiffon.



BRIGHT-RED PERSIAN SCARF WITH AN ELABORATE GOLD DECORATION



SCARF OF LIGHT-BLUE TUSSORE SILK EMBROIDERED IN PERSIAN EFFECT



LIBERTY SILK SCARF WITH MARABOUT FEATHER TRIMMING

The New York

By LESLIE

Business Woman

THORPE.

THERE are, according to conservative estimates, more than five hundred thousand women in New York City who earn their own living in one way or another, and there are few trades or professions into which they have not penetrated.

The thousands of women who each business day form a great part of the crowds on the elevated roads, street cars, subways and ferry-boats come mostly from the stores and offices. They are the stenographers, typewriters, saleswomen and shop girls that make up the mass of the great city's feminine workers.

There are about twenty-three thousand saleswomen alone in the metropolis. In one great dry goods shop five thousand women are employed, ranging from little cash girls, who get but three dollars a week, to the expert buyer or manager of a department, whose salary is one hundred dollars for the same period.

The telephone company employs more than thirty-five hundred girls at the different exchanges to answer the calls of its subscribers. The telephone girl has greatly improved in efficiency during the last few years. The company demands that she have a voice with a rising inflection, for it has been found by experience that this sort of tone carries best and sounds pleasantest to a subscriber when he calls up a number. So, to secure a uniform voice in all its employees, the company has established a school that gives a four weeks' course of voice study. Girls from seventeen to twenty-two years old, who have received a grammar school education and who have good health, are eligible as students. While learning each girl receives five dollars a week, and when she has completed her studies she is sent to one of the exchanges and put to work regularly at double the salary. The managers of these exchanges declare that their greatest trouble is to keep the girls after they have learned the business. Matrimony is the telephone exchange's enemy, and it steals away more of the "Hello" girls than in almost any other trade or profession in which women are employed.

The big hotels which line Broadway and Fifth avenue are also great employers of feminine labor. In fact, the managers of these hostleries consider this one of the most serious problems they have to face. In a recent interview in the Sun, the manager of a world-famous Fifth avenue establishment is quoted as saying: "Good chambermaids are jewels worth striving for. They are hard to get, and there is no telling how long they are going to remain after you have got them. Then there are the laundry help, the women who look after the linen of the house, the scrubwomen and the cashiers. The last named is the easiest to get. The pay of the chambermaid is fourteen dollars a week, and she generally has from sixteen to twenty rooms to look after. Her hours of work are sometimes long—those of all hotel employees are, for we are so much dependent upon the whims and wishes of the patrons. The scrubwoman gets sixteen dollars a week, and she earns it. The wages of the other help vary much with the character of the work and the efficiency of the employee; but the trouble is not the pay—it's getting the help."

Another employment that occupies hundreds and hundreds of women is what is technically referred to as the stitching industry, or trades of all sorts in which the sewing machine is used. But woman seems to have gone backward here, as she has all over the country, in the line to which one would think she is most fitted, for there are proportionately fewer seamstresses, tailoresses and dressmakers now than there were in the ten years preceding the last census. Man has been encroaching and has been drawing some of the best prizes. New York, though, still has an excellent representation, for the women in these trades are put down as nineteen thousand, while the men employed in the same work are but about twenty-seven hundred.

But the profession that has increased about three hundred per cent. in the last ten years is that of stenography and typewriting. By far the greater part of New York's business cor-

respondence is borne by an army of about twenty-five thousand stenographers and typewriters. In the development of the business the typewriter manufacturers have found it necessary to maintain training schools and also employment agencies, where girls who can write correctly and exactly are to be secured. One manager said that the calls made upon the employment bureau in the busy season often run as high as two hundred a day. The average pay for experienced operators has been fifteen dollars, and for graduates from five to eight dollars, while many places are filled at salaries of from eighteen to twenty-five dollars, where the employee acts as private secretary also.

Dentistry had on its rolls seventy-three women, but this number has increased, and the indications are that the next census will show more than a hundred women dentists in New York. There are, too, several women veterinary surgeons, but this profession shows no more new adherents among women than among men. The trouble has all been charged to the automobile. But there are a number of women chauffeurs who are registered at the different offices in the city.

Of undertakers, New York has fifty-four women on the list. Several trades are only sparsely represented, for there are but sixteen women blacksmiths and only five plasterers, but there are forty-eight carpenters and thirty-seven masons.

The New York woman worker, furthermore, is engaged in a great variety of pursuits. In her efforts to support herself and others and in bearing the general burden of the community she is enrolled in almost all the occupations in which men are engaged. The Government recognizes about three hundred trades which she may pursue, and in nearly all of them New York is represented.

Of agriculturists there are four hundred and forty, which, of course, includes the dairymaids of the boroughs of Richmond and Queens, as well as the women who till vacant uptown lots and the girls who get up early in the morning to gather mushrooms in the Bronx woods. New York has, too, a woman miner and quarry worker, and since the time of the census-taker has acquired two mining engineers of the gentler sex and has some girls who are studying the same profession. Of women clergymen New York has three hundred and one, but not all who are enrolled in this class are at present occupying pulpits; in fact, less than a third of the number are preaching.

Then there is that great army of women teachers who are working so hard for the proper upbringing of the youthful New Yorker. And hundreds of women carry the heavy burden of the sickroom and the wards of the city hospitals. We have, too, women doctors and lawyers.

New York is, as everybody knows, the headquarters of the theatrical business of the country, and naturally is the abiding place of a large number of actors and actresses. The official count of the profession gives about twenty-seven hundred, but any enterprising theatrical manager will tell you that these figures were undoubtedly collected in an off season, for he himself had more actresses than that in his office in one day looking for a place in his latest production. The chorus girl is included in that estimate, but in what proportion it is not stated. "If it's the beginning of the season and the show is to remain in town," a theatrical manager is quoted as saying, "I would say the number of New York chorus girls is about ten thousand; but if you want some girls to go on the road, the number is about twenty-three."

The professions for women that require special study and training were always well represented in New York. There are several engineers—civil, mechanical and electrical. There are editors and newspaper women, proofreaders, artists, musicians and singers in the city, all doing the best work of which they are capable.

In fact, New York is the greatest place in the country for business women; but, in spite of this fact, every year dozens and dozens of them are leaving their professions to get married.



Artistic Pictures

By BEATRICE

MANY of the photographs that are now taken of children are works of art and as different as possible from the monstrosities that went under that name twenty or thirty years ago. Almost every family has stowed away somewhere an old album filled with the likenesses of a past generation and the present heads of the household when they were children. Compare these stiff and awkward presentments, with their pained expression of countenance, with the life-like pictures that illustrate this article—pictures that look almost as if they could speak; that have caught exactly the roguish expression of the little mischief on the wall, and the more pensive mood of the small boy with the cat.

Children are much less self-conscious than older sitters, and therefore, if their photographs are good at all, they should be much better likenesses and have a more natural expression than an adult picture. Nine times out of ten a grown person looks conscious, as a matter of course, when posing before the camera, but the average child is entirely free from this feeling and shows only the interest and excitement he feels in the operation of having his picture taken. If the little one can be caught unawares—in other words, if the picture can be taken when the child is unconscious of it—getting a good photograph is a comparatively simple matter.

The best modern photographers try in their pictures to bring out the true character of the child above all else. They seem almost to attempt to portray the little one's soul on the carbon print, and they look at the sitter in the same spirit as does the artist who paints successful portraits. Every child presents an individual problem which it is the duty of the photographer to solve, and he means by that solution a transfer to the photograph of the nature of the subject just as he sees it through the camera, which is quite a different way of viewing the features of a child than they appear in ordinary circumstances. The interpretative photographer is much more successful in his work with men and children than with women, for the kind of photographs that most women desire are not interpretative of character.

The average pretty woman wants to be decorative and to look her best, while the elder woman longs deep down in her heart to be represented as stately and handsome. She is delighted with a photograph that interprets the character of her husband or child, but for herself she vastly prefers dignity and good looks.

Besides the fashionable photographers of what has been aptly called the interpretative school, there are other men who try to portray children exactly as they are, with no effort at making the photograph anything but a good likeness. Then, still lower down in the artistic scale, there are those whose commercial instinct it is to give the little sitter exactly what he wants—or, rather, what his mother wants. This is naturally to make the child as pretty as possible.

Then there are still other photographers, and Fifth



"PICTURES THAT HAVE CAUGHT EXACTLY THE ROGUISH EXPRESSION OF THE LITTLE MISCHIEF ON THE WALL"

becoming a common thing to see such signs as "Photographer of Children," "Photographer of Men," etc. Quite a number of years ago a certain well-known photographer, becoming rather tired of general work, decided to specialize on men's pictures. He was, and still is, remarkably successful in this line, and he was rapidly followed by a host of other specialists.

A prominent photographer of this sort was lately quoted as saying: "We all have to go through the elementary training of our profession, and it rarely happens that at the end of that time we have not developed some preference or some especial ability, if we are interested in our work. Having my general training back of me, I soon found out that I took more interest in children than in any other subjects. I never made a success of my pictures of men. Why that was I could never understand, but I could never satisfy my sitters. With women I was more fortunate; but it was only with children that I found my real success."

"It very often happens that they do not know that their picture is being taken, although it is not as a rule a good thing to conceal the fact from them, when a mother has been so foolish as to tell her child that it is going to have its picture made. Then the child is dissatisfied and uneasy until something has been done. In such cases I usually pretend to take the picture at the outset, so as to get this apprehension off their

minds and put them at ease. That shows at once in their expressions. Then I go to work and get the best picture possible. If they were always waiting until the picture had been taken, that feeling would show very plainly in their faces."

This man, who has since devoted himself entirely to taking only the pictures of children, has a gentle and kind manner, which ought to be in itself an asset in the favor of anybody who has to deal with them. His studio is free from the suggestion of the ordinary photograph atelier. In fact, it looks more like a large, well-lighted nursery, with the Mission furniture, the dolls here and there and the little tea set for the girls, while the boys can find relaxation in some animal books. Even the camera has special advantages adapted to childhood. The plates can be changed and the photograph taken instantaneously.



"THE MORE PENSIVE MOOD OF THE SMALL BOY WITH THE CAT"

of Children

LAMONT



Kitty Carton Journalist

By CONSTANCE D'ARCY MACKAY



"MEN are all alike," said Kitty, indignantly. "They seem to think our hearts are paper valentines—all

lace and filagree and sentiment—when in reality we're just as ambitious as they are." And Kitty paused an instant to meet the look in Bruce Rayburn's eyes with a defiant flash.

They were sitting on the window-seat in the drawing-room of her little apartment. It was a warm night toward the first of November. Beneath them the city lay, pricked with a million lights; the trees of Central Park were dark and blotted with shadow; the night air brought with it a faint breath of earth and leaves—the intangible fragrances of fall.

"You say a woman is meant to love and be loved," Kitty went on, "but that's only one emotion. Isn't there room for ambition besides? I've always detested that silly 'desert island' idea! While as for ambition—you don't know what my work means to me; journalism is keeping your finger on the pulse of the world—being in the whirl of events, and not just a mere onlooker. It means being in touch with humanity, the weakest as well as the strongest: It's fighting to get your place—and holding it once you got it! It means working side by side with people who have done daring, clever things. Oh, I just love the hurry and skurry of some big night, when the whole staff is working overtime, from the city editor to the foreman! The very boys shouting 'Extra!' along the street thrill me to the core. And every window ablaze with light, and messengers coming and going, and your paper ahead of all the others, and getting things first—that's what my work means to me!" And Kitty, flushed and breathless, pushed her fair hair out of her eyes and ended with a little gasp of emotion.

Rayburn folded his arms and looked out across the twinkling city.

"So you're never going to give any thought to—what did you call it?—lace paper sentiment?" You're never going to have any time for love—or lovers?"

"Not till I get what I want," said Kitty.

"And what's that?"

"A big 'scoop,'" she answered energetically.

"Suppose you don't get it?" he suggested.

"Oh, but I shall," cried Kitty, with that assurance which carried her through everything and made her particularly valuable to the staff of the Daily Planet. The woman's page was her special section, and she herself was as chic and pretty as the best of its fashion plates. Her crisp, breezy style of writing appealed to the public, especially the feminine public, which turned eagerly to anything signed K. C. But Kitty's ambition was not so easily satisfied. She longed to get an important piece of news that no one else knew anything about; news that would fill several columns of the Planet with graphic, startling stuff, and leave its readers agape for more. Over and over again the thing seemed near her grasp, and then it eluded her. "You're a clever little woman," James Bryce, the war correspondent, often remarked, "but there's one thing you haven't been able to attain."

"Just wait!" Kitty would rejoin, and inwardly determined to get a scoop or die in the attempt. Yet, while she possessed a strong will, Rayburn was equally indomitable. Kitty knew it the first day she met him; read it in his vigorous handshake and resolute gray eyes. Of late she had begun to fancy that she read something else there, too—so deep that she hardly acknowledged it even to herself, for though she cared for Rayburn she loved success also, and she did not want to give up her work till she had achieved it.

"I hope you'll have your heart's desire, then," said Rayburn, as he rose to go, and Kitty thought she detected a note of irony in his voice. When the door had closed on him and Kitty had put out the light and gone into her little pink and blue dressing-room, Agnes Sheridan, who shared the apartment, entered, candle in hand. It was the hour for kimonos and confidences.

"My dear," said Agnes, "I couldn't help hearing part of your conversation, and I thought, Kit, you were rather difficult—and hard."

Kitty faced around, brush in hand.

"If you want to side with Bruce—" she began.

"I don't want to side with anybody, you dear, prickly chestnut burr. But Bruce is a splendid fellow, Kitty, and you know it. And, though he's so much in demand, he's glad to spend an evening here with you—"

"Well, I like that!" ejaculated Kitty.

"With you," Agnes Sheridan went on, calmly, "in this stuffy little apartment, when he might be at dances or house-parties where dozens of women would be glad to have the attentions you treat so cavalierly. You know I love you and your happiness, Kit, more than anything else in the world—and as for Bruce Rayburn, I'm old enough to be his maiden aunt. It's true. You needn't laugh! He cares a great deal for you, and I don't like to see him hurt."

"He wasn't hurt."

"You weren't listening, or you'd have heard it in his voice."

"Well, then, it serves him right," said Kitty, brushing vigorously; "and I meant what I said. Until I've got my scoop I won't marry Bruce Rayburn—or any other man."

"Has he asked you?" said Agnes, quietly.

"No, but he will," answered Kitty, confidently.

There were times when her self-confidence carried her too far, and this particular evening had been one of them. Rayburn dropped from her ken as if by magic. A week slipped past, and there were no more roses or invitations to go motor-ing or to the theater, and Kitty was thoroughly disturbed.

She wrote him a penitent little note in a big, splashing hand, and tore it up a moment afterward. "Let him stay away for all I care!" she said to herself. She was just beginning to discover that she had a heart, because it ached, though even to Agnes she would not admit it.

Her friends rallied her on her paleness.

"You must spend your days and nights on the lookout for a scoop," laughed James Bryce. And Kitty, feeling more miserable than she ever had done in her life, threw herself deeper and deeper into her work. Her advice and retorts in the "Marriage" column became exceedingly witty, and to the question, "Should women marry?" she always answered with an emphatic "No!" Her writing took on an additional snap and spice, and was more eagerly read than ever.

"Unlucky in love, lucky in other things, perhaps," she mused one afternoon as she sat at the Horse Show, pencil in hand, noting the most fashionable gowns and their wearers. Society was out in force and the boxes were full; and, as usual, the crowd stared more at the celebrities than at the horses. One box—the Martyn's—attracted particular attention, for Mrs. Martyn, the wife of a Western cattle king, had only recently broken into the social ring, and as her footing was still a trifle insecure, her balls and dinners were made as lavish and ostentatious as possible. She had just corralled a

(Continued on page 414)



His Majesty the Stove Poker

THEY say that every dog must have his day. But while the fire-dogs of the old-fashioned hearth are still only fire-dogs, a humble playfellow of theirs, the poker, has risen to a kingship, out of all keeping with its former sooty office of stirring up the kitchen fire.

The story of the elevation of the stove-poker from the kitchen grate to the artist's studio, of its evolution from a crude tool to an instrument of the fine arts, is a fascinating one. "Poker-work," the name given to the first rude scrawlings of the red-hot poker on wood surfaces, is still widely used to describe the process, although to the clumsy iron utensil has succeeded the delicate platinum point, with the dainty heating accessories used by the pyrography worker of today.

The first poker-work, or "fire-etching," must necessarily have been done at our great-grand-fathers' firesides, and the first decorations of this sort must have been nursery rhymes and Bible mottoes, burned by loving hands into old chimney nooks. This home-like quality still clings about the art today. While painting and sculpture have become professional, depending upon studios and galleries, pyrography is preeminently a home-keeping art, its marvelous effects entirely within the reach of any amateur.



A CHARMINGLY DECORATED GLOVE BOX

In those most domestic of hotels, the inns, some of the world's best pyrographic work is displayed. Scattered throughout Holland and Germany are many of those quaint old hostelrys, whose timbered walls of rare old woods immortalize the work, if not the names, of many a humble artist. We can imagine somewhat of the joy that must have been theirs as they wrought in the yielding wood. With twilight outside settling upon the world, with the chill wind of autumn or of winter quarreling with the tavern gables, how delightful it must have been to sit before the fire and, while the great throat of the chimney roared out its challenge to the cold, to make the very wood beneath their hands bud and blossom into summer leaf and flower!

The thought of taverns suggests to me a tale having to do with a celebrated Dutch inn "up York State." Travelers are still shown the poker-



AN INTERESTING DESIGN FOR A TRAY OR LARGE WOODEN PLATE.

work that animates its time-stained panels. Tradition ascribes the work to a roving Knickerbocker of the days of stage coaches—perhaps one of Washington Irving's acquaintances. The meat of the whole story lies in the fact that mine host possessed a pretty daughter, whose face the traveling artist was never tired of etching into the wood with his little incandescent pokers, the tools of the pyrography artist of those days. Even now you may see on a door of the old hostelry—although a century of cleanly housewives have scrubbed the likeness nearly away—a portrait of the old-time maiden burned into the wood. That the artist married his model goes without saying. A descendant of theirs, a prominent society woman of New York, has perhaps the best collection of pyrographic work in America.

Poker-work has appealed to the art instinct of every great art-loving nation. The domestic character of the work precludes its exhibition in the world's great galleries; and yet we know that the Italians admired the art, and that Cellini, their great painter, attained perfection in it. That the beauty-loving French are not averse to the merits of pyrography was shown only last year, when, in one of the Paris salons, vast throngs daily congregated about a remarkable chest of drawers, the poker-work ornamentation of which showed that the Paris slums could still produce artists. One of the unique exhibits of St. Paul's Cathedral, London, is an altar-piece representing Paul and Silas, being a remarkable piece of poker-work by one William Calvert. Today the Germans are the greatest lovers and practitioners of pyrography. Hardly a home that snuggles away in the Black Forest but has its modern pyrography outfit, with which the sons and daughters of the household turn their leisure hours into shining German *thalers*.

To hundreds of Americans, and especially to American women, pyrography has proved a great boon. It is impossible to know how many in home privacy are earning a decent livelihood with the platinum point. Those who are striving for the establishment of "household arts" in America have turned hopefully to pyrography as a means of fostering the art instinct, on account of the pleasing results, both artistic and monetary, obtained in this popular art form.

The gift-giver, wearied with incessant bargain-counter searchings, turns with blessed relief to the chance to sit for long hours at home, burning his message of greeting and love into the little basswood plaque or oval frame that will adorn the wall of his friend's chamber. And when the receiver gazes upon the dainty token the thought that mounts subconsciously in his mind is not "I wonder how

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STAND FOR A TEAPOT



A SERVICE TRAY BURNED IN AN ARTISTIC GRAPE DESIGN



RECIPROCITY
DESIGN FOR THE TOP OF A BOX

A Happy New Year



Said the child to the youthful year:
"What hast thou in store for me?
O giver of beautiful gifts, what cheer,
What joy dost thou bring with thee?"

A GREAT many of us make the mistake of thinking that happiness depends on what the New Year will bring to us. But the right kind of happiness is just the other way round, and depends entirely on what we bring to the New Year.

People who are really happy are those who make up their minds to take cheerfully

everything as it comes, and make the best of it; and to take the people who come, too, and make the best of them.

"I never get a chance of making nice friends," I heard a girl say the other day.

Of course, it is possible that this girl may have been peculiarly unfortunate in the people with whom she has come in contact; but I think it is far more likely that in some way or other she has never learned the secret of making the best of people, and so they do not show to her their nicest side.

For, after all, there is a "nice" side to everyone, if one can only come across it. "It is hard if out of a million people you cannot find half a dozen to your liking," William Hazlitt once said to a friend who had come to live in London. And surely it is equally hard if, out of all the people a woman has run across in the course of a life of twenty years, she has not found half a dozen who are "nice." It certainly suggests that the fault may be in her, rather than in the other people, doesn't it?

So let us all make up our minds that at least we will

have a happy New Year as far as we can make it so; and that even if worries and troubles come, as come they must, we will meet them bravely, and try to find out if perhaps even these may not have a bright side.

Madame Guyon once wrote: "Ah, if you only knew the peace of an accepted sorrow!"

An accepted sorrow! Well, and how about an accepted worry? It is while we struggle and fight against things that they fret us so. When we accept and try to make the best of them the worst sting is gone.

And there is another side of the question, too, that ought to appeal to us in these beauty-loving days. There is no more wearing work than worrying and fretting. These things leave their ugly finger-marks even on the fairest face, taking away something from its beauty and serenity; for a week of fretful worrying and complaining will dig deeper and uglier wrinkles than months of life faithfully and cheerfully lived.

So let us start this New Year determined that however we may have wasted and misused former years, we will at least try to do better and be better in this; that we will do our utmost not only to be happy ourselves, but to make other people happy, too.

And if we do? Well, when we stand on the farther shore and look back at it, we shall be able to do so without regret, and we shall realize that it was in the truest sense a Happy Year.



Making the Best of Things

"THERE is always a best way of doing everything, if it be only to boil an egg," said a great American author.

Daily life is made up of little actions, with a great one thrown in now and again. Often the trivial routine hides some big purpose, but the daily deeds are none the less apparently unimportant. Yet it is by the way in which different persons perform little actions that character is shown.

One woman will walk with her head erect, watching the world; another gazes despondently upon the ground; a third stares into the clouds. "I love to see women walking when they neither shuffle, strut nor toddle," said Dr. Johnson, adding: "but nineteen women out of twenty proceed in those three fashions." Let us all take to heart this criticism upon our pedestrianism, and walk as gracefully as we know how, believing that anything we do is worth doing well.

Most persons find real satisfaction in studying any art, and there is an artistic method of performing any action. The best form of self-consciousness is that knowledge of ourselves which warns us when we are neglecting an opportunity. A girl should not be able to feel any comfort in ungraceful attitudes. Has not Ruskin told us that girls are meant to be beautiful, and can only be at ease spiritually when endeavoring to fulfil their obligations?

It is a common and generally accepted saying that everyone has a taste for at least one thing, which, by cultivation, may be brought to perfection or at least improved considerably. Some have several talents, so that it becomes difficult for them to decide which of the number is the best worth cultivating. But, on the other hand, others say of themselves that they have no talent for any particular thing, and often they are a little inclined to be dissatisfied or envious of those who have been more richly endowed by nature. To the people who, rightly or wrongly, fancy themselves out of the way of such good things, I especially recommend the talent for "making the best of things." It has this great advantage, that while comparatively few can hope to rise to great heights in the literary or artistic world, every human being can cultivate and develop this particular talent. Some people, of course, have naturally sunny natures, but even those who are not so blessed may, if they wish to, possess this talent. We must be born with a taste for music or painting, as the case may be, if we are ever to succeed in these arts; but no matter what our natural disposition is, we can all in our daily lives practise "making the best of things." It has yet another advantage—that it is continually in requisition,

and is invariably most profitable to its possessor. It will help us in our everyday lives; it will lighten our life's burden, and make our presence as a ray of sunshine to those among whom we live.

Now, is there any way for cultivating this talent for "making the best of everything"? If we want to succeed in music, we must practise assiduously; if our desire is to excel in art or literature, we must form our taste on the highest models; and it is, to a certain extent, by dint of practice that we cultivate this talent also. It is not easy at first. Some people love to indulge in a grumble; others are naturally of a despondent disposition. Unselfishness helps us greatly in our task, for unselfish people have not time to ponder and brood over their grievances, and if they do feel "down in the dumps" they crush the feeling out of sight, that they may not add to the troubles of those around them. "Making the best of things" will wonderfully brighten life.

If we want to succeed in any other special object, we generally take pains to learn its rudiments, at least, to impress certain regulations in our minds—even to learn them by heart, taking ourselves severely to task if, through stupidity, we omit this or forget the other. But where the question of living according to "the best light in us" is concerned, how little account we take of small negligencies and grave omissions!

Yet one of the earliest principles is the habit of taking pains. Only through constant vigilance in trifles, the infinitesimal details of daily life, can we add up the big sum of perfection. And we must concentrate. Whether it be in our work; whether it be in our play, or whether it be in our religion, let us set to work thoroughly to combat our difficulties, to learn successfully whatever we have set out to accomplish. It is not easy to do this, of course; but very little in life that is worth doing is ever easy. Half the failures of this world are due to the ever-increasing tendency of the age to dissipate our energies in attempting first this or that new scheme. There are many persons of excellent ideas who nevertheless fail to carry any one of them through to a successful issue, mainly through this defect. They start a restaurant today, and become a milliner tomorrow; they take boarders for a month, only to spend the entire proceeds on a week's visit. They try to study stenography and typewriting, and give it up in a month because it seems a hard task. And so it goes. Such people can succeed in nothing, because they are unwilling or unable to concentrate their energies.

Plays and

EVERYBODY who has read Sir Gilbert Parker's finest book, "The Right of Way," will be interested in the stage version. The principal characters, Charley Steele and Joe Portugais, are played by Guy Standing and Theodore Roberts, with May Buckley as Rosalie and Paula Gloy as Suzon. At the opening of the play, as in the novel, Steele is a brilliant but drunken lawyer in Montreal. He defends Joe Portugais, a riverman charged with murder, and secures his acquittal. This makes Joe his slave for life. Steele is married to a beautiful woman, who, loving another man, married him through social ambition. Steele is an agnostic and materialistic philosopher by nature. He throws out to the world a merciless, taunting challenge—What is life and what is death? He discovers that his wife really loves a Captain Fairing, and that Billy Wantage, her brother, has forged his name to secure funds for a



WILLIAM H. CRANE
IN "FATHER AND THE BOYS"

mining venture. Distraught with his own question, What is death? he determines to seek the answer to the great problem by going to Cote Dorion, a resort for St. Lawrence River lumbermen, who have threatened to kill him because of his attentions to Suzon, a barmaid of remarkable mentality who has attracted him in a platonic way. Steele provokes the rivermen to attack him. He is struck on the head, thrown into the river and is believed to have been killed. He is rescued by Joe Portugais, who takes him to his home on a mountain two hundred miles away, where Steele recovers physically, but, through an injury to his brain, has no recollection of his own identity.

Here he lives with Joe for three years, a completely changed man of simple habits and pure life. He meets Rosalie, the vil-



PAULA GLOY AS SUZON IN "THE RIGHT OF WAY"

lage postmistress, falls in love with her and they are to marry. An eminent surgeon from Paris sees Steele and suggests an operation that will give him back his memory. This he refuses to submit to at first, but a very thrilling dramatic incident leads him to desire to know his own past, and he consents. This operation restores him to a full recollection of his identity, and he is informed by Joe that he has been lost to himself for three years; that his wife has married again, believing

him to be dead, and that her brother's crime has been charged to him. Steele decides that he will never return to Montreal, but will live out his life among the people who surround him.

His non-profession of religion leads the ignorant people of the village to look on him as an infidel, and during a very touching love scene between him and Rosalie, the hut of Joe is assailed by religious fanatics, who are intent upon killing Steele. He is saved



ETHEL JACKSON
IN "THE MERRY WIDOW"



ETHEL BARRYMORE IN
HER NEW PLAY, "HER SISTER"



PAULINE FREDERICK IN
"WHEN KNIGHTS WERE BOLD"

by the Seigneur of the parish and his brother, the Abbe, who demands an accounting of his past and if he can give Rosalie his name. It is here that the great uplift in Steele's character begins and shows the regenerating power of love. Here the play materially departs from the book. Steele does not tell his

past to Rosalie—he spares her. There is a tender parting, but death does not come between them, as in Sir Gilbert Parker's novel. The play ends with a glorified renunciation on the part of Steele, but not without hope of future happiness. It ends, too, with a seal upon the devotion of man to man, for Joe declares that he will go out into the world with Steele and serve him always, like faithful dog to master.

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PHOEBE STRAKOSCH IN "MADAME BUTTERFLY"



JOHN DREW AND BILLIE BURKE
IN "MY WIFE"



LULU GLASER IN "LOLA FROM BERLIN"



Home Decoration

The Living-Room

THE living-room, where the family congregates each day—call it sitting-room, library, parlor or whatever you will—is to my mind the most important place in the entire house. It should be comfortably and cheerfully furnished and made as pretty as possible, without that elaboration of detail that leads to overcrowding of furniture and draperies that favors accumulation of dust and dirt.

With our modern knowledge as to the laws of health, we have come to attach an importance to perfect cleanliness and the free admission of air and light into every room of our houses that would have surprised our forefathers greatly. Therefore, in a room such as we will describe will have none of the heavy draperies, fringed window cornices, crowds of "ornaments" (untruthfully so called), the horrible chimney boards and other devices for keeping out air, the mantel curtains and other dust traps beloved of an earlier and "stuffer" generation. Our room must look fresh, but the decorations must be fairly durable; as it will be so much lived in, the colors and patterns seen in it should be restful to the eye. It must be very easily cleaned and kept tidy, and it must be well ventilated at all times.

There is a great deal of furniture made in these days; some of it is distinctly good, but, unfortunately, a great deal is bad. When furnishing a room, the size of the furniture must be considered. Do not put heavy pieces in a small room when the room seems full with two easy chairs in it.

It is best not to mix woods when buying new furniture.

The Mission furniture and the Colonial are often put in the same room, but if the room has to be newly furnished, let it be one or the other.

Wicker furniture seems to go anywhere. It is especially suitable for living-rooms and bedrooms. It is light to move about and can be stained brown, green or mahogany color.

Another thing to remember when buying furniture is not to choose queer, eccentric looking pieces that will seem out of style in two years. Furniture has to last a long time, so it is very important to get what is good in shape and finish, so that it will continue to be ornamental as well as useful.

The household furniture of the latter half of the eighteenth century has come to be regarded as the best the world has yet produced, and pieces made by Chippendale, Adams, Sheraton, etc., and some of their imitators, now sell for several times their original prices, and are copied by furniture-makers of every kind. In point of style and general usefulness nothing

now made is better adapted to modern conditions than the best of this old work.

The Windsor chairs, when well made, are durable and at the same time the most comfortable plain chair to be found. The lines of the best examples are extremely graceful. In mahogany they are suitable for living-rooms; or they can be painted white and, with a dainty chintz chair seat, they look well in a bedroom or simple country drawing-room.

There has been an immense improvement in furniture in the last two years. No one need suffer, therefore, who cannot emulate a neighbor's costly appointments. The privilege of extravagance belongs to the few, but the right of refinement to everybody.

Have in your living-room a comfortable couch of some sort, where you can lie down and read or rest from time to time during the day. And if you want this to be a luxurious lounging place, do not forget to furnish it lavishly with cushions.

Very often when the winter draperies, the portieres or the hangings on each side of the lace curtains are taken from their summer resting-place in the cupboard they present a doleful appearance from having got terribly faded round the edges which come next to the window. It is a simple matter to cut off the long, faded strip; but this will, of course, make the hanging much narrower. As a remedy I would suggest a broad band of velvet being added all round the curtain, leaving the tapestry or serge as the center. Linen plush fifty-two inches wide is an ideal bordering, and two and a half yards

will be enough for a large pair of curtains, allowing the band to be six inches wide. Some sateen the same shade as the plush can be used for lining, and a very handsome pair of curtains will thus be provided for a reasonable outlay. The reverse method may be used with a pair of velvet or plush curtains which have become very shabby. The best part of the plush may be cut up into bordering and a center panel of tapestry in appropriate coloring put in. An



A HOMELIKE AND PRETTY LIVING-ROOM.

old pair of brocade curtains may be so cut up and joined as to make a pair sufficiently wide, but only about a yard and a half in length. To the bottom of these I would add a band of velvet about twenty-four inches deep, which will make them long enough to reach the sill, at any rate, and with an edging of ball fringe down the sides they will look charming.

Furniture should always be suited to its surroundings. Do not on any account use white and gold furniture in a living-

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The Latest Designs in Knitting and Crochet

THE very latest thing is the kimono jacket in knitting or crochet. In the winter it makes a very pretty, warm and useful indoor wrap. In the summer it would be serviceable for boating. The sleeves, being loose, are well adapted for wear in athletic pursuits, and, as it is most easy to slip over the head and has only two buttons at the waist, it is also the very thing to pull on immediately after violent exercise.

KIMONO JACKET IN CROCHET.—This crocheted kimono is the same shape as the knitted, a little fuller in front, and is worked from the edge of one sleeve through to the edge of the other. The same materials are required—that is, about 1-pound Germantown and a bone crochet hook No. 9. The stitches used are plain double crochet and ribbed treble crochet—that is, taking up the back of the stitches.

To begin at edge of the first sleeve make a chain of 96, turn and work 95 d c. 2d row—Turn with 1 ch and work 94 d c (taking both sides). 3d row—Turn with 1 ch and work 93 d c. Repeat this row (decrease 1 in each row) 6 times more. Turn with 3 ch and work treble, taking the back of the stitch only. Work 4 rows more treble, decreasing 1 stitch in each row. The stitches now number 82. Turn with 6 ch, miss 1 and on the next 5 work d c, then 82 treble. Turn with 6 ch, miss 1 on the next 5, work d c, then 87 treble. Repeat this row (increasing in each) until there are 145. Work treble on these 145 for 9 rows. 10th row—For front work 45 treble, 50 d c for shoulder and 50 treble for back. 11th, 12th and 13th rows—Work in the same manner, increasing 1 treble stitch at the end of each row. 14th row—Work 47 treble, 5 d c, turn, and for the 15th row work 5 d c and 47 treble. Repeat these two rows 11 times more (24 rows). Join the wool at the lower end of the back, and work 52 treble, and 5 treble, taking both sides of the stitch. 2d row of back—Work 5 treble, taking both sides of the stitch, and 52 treble. Repeat these two rows 4 times more (10 rows). At the neck end add 50 chain for the shoulder, join to the front and work 5 d c, 47 treble. Now work 10th, 11th, 12th and 13th rows, decreasing 1 in each row (instead of increasing) until there are only 145 stitches again (45 front, 50 shoulder, 50 back). Work 145 treble for 9 rows, then 5 d c, treble to end and repeat, but leave 5 stitches unworked each row, until there are again 82. Work 5 rows of treble crochet, increasing 1 at the end of each row, and finish with 8 rows of d c, increasing 1 at the end of each row.

The waistbands on to which the kimono is sewn are each made of 14 d c stitches, worked to the length of waist required. The kimono is sewn up from waist to end of sleeve.

KNITTED KIMONO JACKET.—Materials, 14-ounce Germantown, two bone knitting needles and two large brass or pearl buttons. The kimono is knitted throughout in the old uneven ribbed knitting, save for the edges, which are in plain knitting.

Uneven rib stitch—2 plain, 2 purl, but end always with 1 plain. For the front of the kimono, at the waist, cast on 17 stitches and knit a row. 2d row—Cast on 8, knit 8 plain, rib to end. 3d row—Cast on 8, knit 8 plain, rib to end. Repeat these two rows until the stitches number 113 (27 ribs); then rib for 8 inches, measuring the work at the edges. Next row, for the sleeve, cast on 24 stitches, knit 24 plain, rib to end (137 stitches). Next row, and for the second sleeve, cast on 24, knit 24 plain, rib to within 12 of end, knit 12 plain. Next row, 12 plain knitting, rib to within

12 of end, knit 12. (There will be 33 ribs.) Work thus for 30 rows. Then for the front, just before dividing for shoulder, knit 12, knit 12 ribs, knit 36 plain, 12 ribs and 12 plain. Repeat this row 11 times more. Then for first shoulder, knit 12 plain, 12 ribs and 8 plain, cast off 20, knit 8 plain, 12 ribs, 12 plain. 2d row of shoulder—Knit 12 plain, 12 ribs, 8 plain. 3d row—Knit 8 plain, 12 ribs, 12 plain. Repeat these two rows until 80 rows have been worked. Leaving this shoulder, join the wool at the other sleeve and work a second shoulder to correspond. Then, for the beginning of the back, work on this

second shoulder (from the outside edge) 12 plain, 12 ribs, 8 plain and cast on 20 stitches, join to first shoulder and work to end. Work 12 rows of 12 plain, 12 ribs, 36 plain, 12 ribs, 12 plain, then work 32 rows of 12 plain, 33 ribs, 12 plain and cast off 24 stitches, knit as usual to end, cast off 24 and rib back. Rib on the remaining stitches for about 8 inches, and cast off. Fold the kimono and sew together from edge of sleeve to waistline, drawing the wool firmly under the arms.

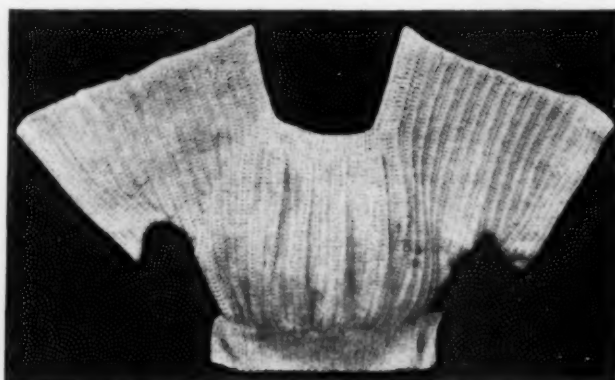
The waistbands may be made with silk belting if preferred. If knitted, as are those in our illustration, 14 stitches should be cast on and the band knitted to the length required. The back piece should be about 1 inch shorter than the front, and has the buttons sewn to it. The front has the button holes in it, which are made thus at about an inch from each end: Knit 5, cast off 3, knit to end. Next row—Knit 6, cast on 3, knit to end.

KNITTED PETTICOAT FOR A CHILD.—This little petticoat makes a warm and extremely useful garment for a little child, and is much prettier than the ordinary flannel skirts. Materials required: 6 ounces white and 1 ounce scarlet Germantown wool; two knitting needles No. 10 and two No. 14. Cast on 200 stitches with scarlet wool and commence the border. 1st row—Knit. 2d row—Purl with white wool. 3d row—Knit. 4th row—Knit 1, make 1, knit 2, knit 3 together, knit 2, make 1. Repeat from the beginning of the row. The 5th, 7th and 9th rows are purled; the 6th, 8th and 10th rows are like the 4th row. After the 10th row, repeat from the first row three times more. The skirt of the petticoat is

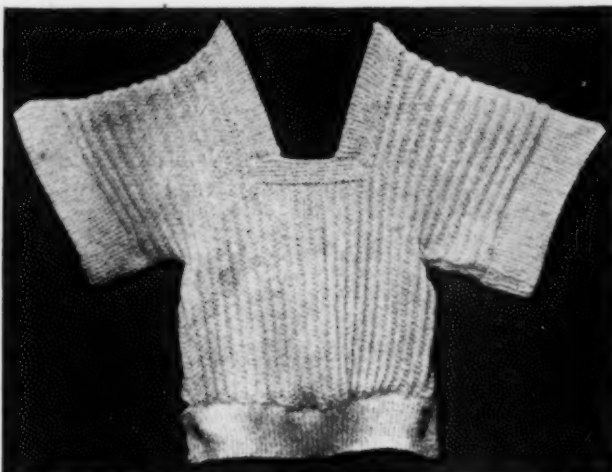
worked in ribbed knitting of purl 3 and knit 3 alternately. The stitches that are purled in one row must be knitted in the next to keep the ribs. When you have worked about half the length of the petticoat, take the needles No. 14 and knit for the length required. The change of needles will make the petticoat narrower at the top. Cast off the stitches, sew the two sides together until within three inches of the top, then sew to a linen band, in which must be worked buttonholes in order to button the petticoat to the underwaist.

KNITTED DESIGN FOR A SHAWL (not illustrated).—Materials required: Shetland wool; needles No. 10. Cast on any number of stitches divisible by four, and allow

three additional stitches for each edge. Knit three plain rows for an edge. 1st row—Slip 1 as if for purling, slip 1, knit 1, pass the slip stitch over, * wool twice over the needle, knit 2 together twice; repeat from *; end the row with wool twice over the needles, slip 1, knit 1, pass the slip stitch over, knit 1. 2d row—Slip 1, knit 1, * knit 1 and purl 1 in the made stitch, knit 2; repeat from *; end the row with knit 2. 3d and 4th rows—Knit; repeat from first row. Finish by knitting three plain rows.



A CROCHET KIMONO JACKET



A KNITTED KIMONO JACKET



Our Children's Page

A True Story



NELLIE'S father went down to Florida last winter for his health, and while he was there he got so well that one day he thought he would go hunting. He took his gun, and as he was walking through the woods near a lake he saw a big eagle perched on the top of a tree. Looking around for a path through the dense underbrush that would bring him near the tree, he found at last a narrow track. He crept very quietly along this, and at length got near enough the tree to take a shot at the eagle. He was so busy watching the bird to see that it did not fly away that he never looked ahead of him, and there, right beside the path was a big alligator, with his terrible mouth wide open, all ready to bite him. But Nellie's father did not see the beast at all; he never thought of anything but the bird, so he kept right on. As he passed,

the alligator made a grab at the gun, which he carried in one hand, and snatched it away.

Now comes the funny part of the story. When the alligator grabbed the gun one of its teeth pressed the trigger and the gun went off, the shot just escaping Nellie's father's head. He was very much startled, as you may guess, and rather frightened when he saw the alligator; but the beast was every bit as scared as he was, and went lumbering through the thick grass, just as quickly as possible, to its home in the bottom of the lake. When Nellie's father picked up the gun he found the iron part all indented with the force of the alligator's teeth, and he thought that it was mighty lucky that the beast had not grabbed him by the leg. There would not have been much left of his leg if this had happened. Of course, the eagle flew away.

A New Game for Little Folks

YOU can play this game either in the house or outdoors, and it is called "Three Black Crows." You want to ask your mother to give you a little cotton wadding or batting, and perhaps you can manage to make some little balls of this covered with calico, muslin or anything that can be spared. Five or six children are a good number for the game, but any number above this can play it. First you must choose a leader, and then all form a circle about him or her. The leader starts the game by crying out: "Three black crows are in the corn. Peck! Peck! Peck!" As she utters the last three words she touches three of those in the circle, and they step

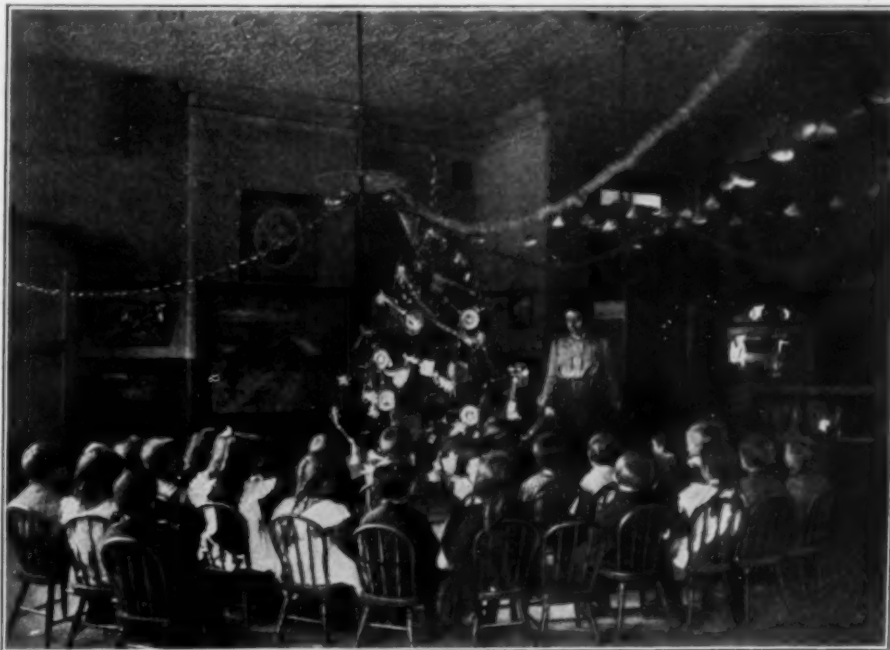
out and back from it, so as to be about four feet away. They are the crows. Each one faces so as to be able to run around the circle and back to her place, always keeping four feet away from the others. When the crows are in position the leader cries, "The farmer shoots them every dawn. Crack! Crack! Crack!" At the last "crack" the crows begin their race, and the members of the circle, who are all farmers and each of whom is armed with three balls, throw these at the runners as they pass in an effort to strike them. The first one hit with a ball becomes the leader. The balls are then collected for a new round of fun. The game is interesting and exciting.

The Christmas Holidays in the Kindergarten

PERHAPS if you go to the kindergarten you will be interested in looking at this picture of all the dear little children in one of New York City's public kindergartens receiving Christmas gifts. Every little boy or girl who attends one of these schools looks forward to the Christmas holidays with a great deal of pleasure, for teacher always manages to get a Christmas tree for her little scholars and give them a royal good time. Teacher usually pays for this affair with her own money and buys the inexpensive little gifts for the children, as the city has appropriated no money for this purpose. But she is anxious for all her little folks to have a good time, and she wants to

teach them, even though they are so young, that the real spirit of Christmas means to unselfishly give to others' pleasure.

In some of the schools, and especially in the lower East Side of the city, the children are very poor and their parents have no money to spend for Christmas gifts, even though they may love their little ones just as much as your father and mother love you. So this celebration in school, when the dear teacher the little folks are all so fond of gives them each one a small present from the tree, means a great deal of joy to them. You who have kind



HOLIDAY EXERCISES AT THE CHRISTMAS TREE

parents can't imagine the gladness this little kindergarten celebration puts into the lives of some of these poor children.

The Ever Useful Chafing-Dish



THERE is certainly no novelty about the chafing-dish, and yet it is so useful that nothing has ever been invented to take its place at suppers for more or less informal parties, or when friends drop in to spend a pleasant evening.

Of course, the dish usually served in one of these utensils is Welsh rabbit, but if you do not care for this, or want a change, there are numbers of other things that are both appetizing and easily cooked. You can even make excellent toast with the chafing-dish, if you have an asbestos mat, and so be absolutely independent of the kitchen. To do this you turn the alcohol lamp on full blast and then set the asbestos mat in the chafing-dish frame and let it get thoroughly heated through, and then put a slice of thin toast on the mat, and brown it first on one side and then turn on the other.

It is a good plan when giving informal affairs of this sort to prepare everything you can before the guests arrive. This saves needless confusion and greatly expedites matters. The needed utensils, besides the chafing-dish and asbestos mat, are two or three bowls or dishes to hold the ingredients to be cooked, a small cruet, three or four spoons, the dishes in which the cooked viand is to be served, a bottle of alcohol to replenish the lamp if necessary, and—above all—a tray to hold the chafing-dish to save your table from the effects of the lamp.

If you are a little tired of the regulation rabbit, why not try a rabbit soufflé? This is much lighter and easier of digestion than the old-fashioned rabbit, and not much more trouble to make.

RABBIT SOUFFLÉ.—For this you do not need to use the hot-water pan. Into the blazer put one teaspoonful of butter; let this melt a little and add a half teaspoonful of salt, a quarter teaspoonful of paprika or, if preferred, just a sprinkle of red pepper and a quarter teaspoonful of mustard. When hot and thoroughly blended add one cup of cream or milk (the cream makes it much better) and one cup of soft breadcrumbs. Let this boil and then add a cup of American cheese cut in tiny pieces. This should be allowed to melt thoroughly, and then the beaten yolks of three eggs should be stirred in. Stir this all together for a minute, and then stir very lightly in the whites of the eggs, which must be beaten very stiff. Pour this mixture over slices of hot buttered toast and serve immediately.



OYSTERS ON TOAST.—For this you use the hot-water pan only, and into this put one quart of oysters and their liquid, which must be strained. Let this boil and then season rather highly with salt and pepper, and when the oysters look plump and are curled at the edges dip them out of the liquid and serve on slices of either graham or white bread, as preferred.

CELERY OYSTERS.—Cook a pint of oysters in their own liquid until they are plump. Drain, and then strain the oyster liquid and add to it enough cream to make one and a half cupfuls. Melt in a chafing-dish six tablespoonfuls of butter and five tablespoonfuls of flour and stir to a paste. Pour in the liquid gradually and beat until creamy. Season with pepper, salt and celery salt. Add the parboiled oysters and cook until just at the boiling point. Pour this over slices of buttered toast and sprinkle with finely chopped celery.

CRABS AND MUSHROOMS.—Cut two very small slices of bacon in tiny pieces; put them in the hot blazer and then add one cup of crab meat cut into dice and a half of a green pepper chopped fine (the seeds and interior of the pepper must, of course, be taken out and thrown away before it is chopped), half a cup of canned tomatoes, pulp and juice. Let this all boil together and then add one-half cupful of mushrooms, cut small, and cook for a few minutes. This does not require toast, but crackers should be passed when it is served.

LIVER A LA BALTIMORE.—This dish is usually a great favorite with men. Make a sauce of two tablespoonfuls of butter, two of flour, one cup of bouillon (this can quickly be made of any of the prepared bouillon extracts and hot water), one cup of cream, the yolk of an egg and a seasoning of salt, a dash of nutmeg and one tablespoonful of lemon juice. Add to this a little Worcestershire sauce and one-fourth teaspoonful of paprika and two cupfuls of cooked calf's liver cut in dice. Let it boil and then add one teaspoonful of madeira or sherry, and serve on toast. If not approved of, however, the wine can be omitted, as the dish is very good without it.

CREAMED FRANKFURTERS.—Make a sauce of one and a half tablespoonfuls each of butter and flour and one cupful of milk. Season this with pepper and salt. Skin four frankfurter sausages and cut into pieces about an inch long; bring these to the boiling point in the sauce and serve.

Children on Sunday

FROM a very early age children should be taught to think of Sunday as a day of quiet and rest. And by and by, as their life goes on and real sorrows come, these restful, happy times of childhood will be an ever-pleasant recollection. But how to spend the day in the most satisfactory manner is a problem which all mothers have not yet been able to solve. Many insist on their little ones learning Bible verses or a hymn, according to their capabilities. But if they do this great care should be taken not to make the task too hard, so that it becomes irksome.

To many children Sunday is the most gleeful day in all the week because of the presence of their father, which they do not enjoy on any of the others. A walk with him affords supreme satisfaction, and he has it in his power to make this a source of much sympathy between him and his little ones.

There are wet afternoons which require to be disposed of. The secret is not to have too much on hand, nor to keep the children at one diversion for too long a time. There are several games and occupations which serve to interest young people and to teach them the lessons of the Bible. "Thought Reading" with Bible characters, for example. In this some of the children choose a character; the rest go out of the room; when they return they question those who remain, and from their answers are in time able to guess the requisite name.

Children should be encouraged to keep a book in which they write down their favorite hymns and verses, painting a pretty margin to the page and illustrating the subjects properly by photographs.

"Sunday Scrap Books" should be kept in hand the year through, as a gift for poor children at Christmas. Another amusement is to take the Christian name of a well-known character in Scripture and find texts that begin with each of the letters. Painting texts for the poor is quite a Sunday occupation, and a very interesting one. The texts are to be

bought in outline. For a "Sunday Clock," draw a circle on paper—which is easily done by laying a plate on it and following the outline—then mark it like a clock and find a suitable text for each hour.

Every mother should give up part of her Sunday afternoon to her children. This will be a source of happiness to all. Some favorite books might be read; not as a task, but as a privilege; and stories told. There is nothing so popular as mother's stories. The little ones on Sunday should have a special treat of joining their elders at lunch time, whether they do so on other days or not.

"Pricking Texts" will keep tiny tots happy and amused for a good many hours. "Dissecting Maps" of the Holy Land have been brought out, with many new subjects, of late; and the "Cube Scripture Pictures," a different illustration on each side, give endless variety, the Scriptural subjects keeping the children's attention fixed for a long time. The sheets which have to be reproduced with the blocks accompany each box. Sunday Scripture pictures are a great source of education, and often leave their impress on the mind through life.

In every household a children's magazine should be taken, which, if not entirely devoted to Sunday, still contains some Sunday suggestions. "Bible Biographies"; "The Children's King," a story of the life of Christ, and the stories from Genesis; "The Child Wonderful," with colored pictures of the childhood of Christ; "In the Unchanging East," the story of Moses, and the story of Joseph, with pictures in each, and that immortal book, Bunyan's "Pilgrim's Progress," are good companions. "The Early Story of Israel," by Evelyn Thomas, treats Scripture subjects in a new and most interesting way, and has a bird's-eye view of the early story of Israel, with maps and photographs. "Bible Lessons for Little Beginners," "Bible Talks with the Little Ones," "Ministering Children," "Sunday Echoes in Weekday Hours," are all well adapted to Sunday

(Continued on page 417)



Meat Cookery

Cutlets, Pot Pie, Fricassee, Stew, etc.

By MRS. SARAH MOORE

IN England the best cooks do not order their cutlets of veal or lamb ready trimmed from the butcher; they prefer to buy the piece of meat which seems best adapted to the cutting of the chop or cutlet. Generally a piece from the middle neck is chosen, and an expert cook will cut and form (as in the illustration) a cutlet as expertly as a butcher. At first sight there seems to be a good deal of waste, as there is considerable fat and bone to trim away; but using the bone for the soup pot and trying out the fat for frying purposes disposes of every part.

The first step in forming your chop or cutlet is to saw off the chine bone; the next and more difficult process is to slice down between the joints so as to secure cutlets of even thickness, though not always giving a bone to each. From five bones the cook will, by judicious cutting, generally get eight cutlets. Now you will need to trim and pare these, so as to form what a French chef calls a handle at the end. Trim off any superfluous fat. Having shaped your chops well, brush them over with beaten egg and dip into bread or cracker crumbs, in which some chopped herbs and the seasoning of salt and pepper have been mixed. Have the fat in your pan very hot before putting in the meat. A very few minutes will suffice to cook them, as you want to get a crisp outside at once and not give time for the meat to dry. You can serve these chops in a variety of ways. You can place them in the center of the platter and surround them with a thick sauce and a hank of cooked spinach on the outside; or instead of spinach use potatoes, or peas, or mixed vegetables; or they can, if preferred, be served plain.

VEAL PIE.—Put a knuckle of veal in enough boiling water to cover and cook until the meat is tender. Pour off the broth and add to it a bay leaf, a sprig of parsley, half a large onion minced, and two slices of carrot. Cook until the vegetables are tender and the broth is reduced to one quart. Melt four level tablespoonfuls of butter, add the same of flour and rub smooth; then turn it in the broth slowly and cook five minutes. Season with pepper and salt. Cut the meat from the bone and into small pieces, putting it in a baking-dish; turn on the broth or gravy, which should be strained, and let it cool. Make a good paste and roll out for a top crust, which must be thicker than for a fruit pie. Cut a small round piece from the center for an air hole, and cover the dish with it. Bake an hour in a moderate oven.

DEVILED BEEF.—Cut some cold roast beef into very thin slices. Melt two tablespoonfuls of butter in a saucepan and add two tablespoonfuls of hot water and one tablespoonful of tomato catsup. Put in the meat and heat through, then take it from the liquid, draining off all that is possible, and lay on a warm platter. To the liquid in the pan add one teaspoonful each of Worcestershire sauce and lemon juice, one-half teaspoonful of mixed mustard and small saltspoonful of salt. As soon as the mixture boils pour

it over the meat. It is best to use a small saucepan and a shallow dish for serving, for in this way the meat does not cool nor the sauce cook away, as over the surface of a large pan.

BEEFSTEAK ROLY-POLY.—Take a good round steak and beat it some to make it more tender, then lay it flat on a board. Make a dressing of mashed potatoes, breadcrumbs, a small piece of butter, some minced parsley and a chopped onion. Add little salt and pepper. Spread this dressing smoothly on the steak, roll over and over, like a fruit roly-poly, and tie with a stout string at both ends. Place in a baking-dish, or pan, with a little water and some pieces of suet. Baste very often. Sift cracker crumbs over the top.

OLD-FASHIONED MUTTON STEW.—Get a neck of mutton and have it cut in pieces. Put it into a kettle with some small onions cut in two, a turnip and a carrot cut in small pieces, some sliced cabbage and a cupful of hot water. Cook very slowly for half an hour; then put in two tablespoonfuls of barley and some herbs tied in a bunch. Cook until the meat is tender, then take out the herbs, arrange the meat on a platter and turn the sauce and vegetables over it. This makes a very inexpensive and tasty dish.

MUTTON PIE, POTATO CRUST.—Boil some potatoes and mash them, adding one-third of their bulk in breadcrumbs, one beaten egg, a little melted butter and pinch of salt. Mix these well and line the bottom and sides of a baking-dish. Have your cold mutton cut in small pieces, season it with pepper, salt, a little tomato catsup and gravy. Put on a cover of the potato and bake.

PORK CUTLETS.—Beat two eggs and mix with one tablespoonful of cream, stir in two cupfuls of cold chopped pork, one-half a cupful of cracker crumbs, one teaspoonful of minced onion, a little chopped parsley and some pepper and salt. Form into cutlet-shaped croquettes, roll in egg and crumbs.

At the small end of the croquette stick in a piece of macaroni for the handle. Fry in deep fat and serve with tomato sauce.

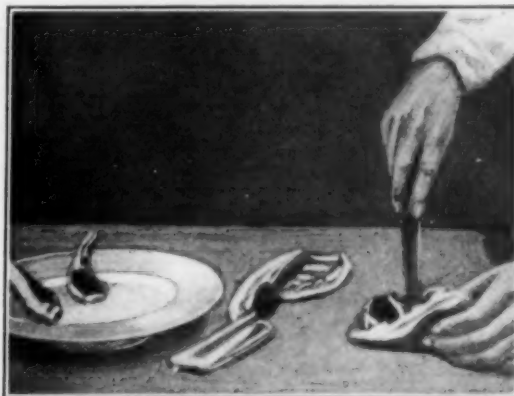
LAMB A LA CREOLE.—Take out the seeds from one green pepper and chop it up fine, adding one-half an onion. Cook these together in two tablespoonfuls of butter for at least five minutes. Stir in four tablespoonfuls of flour. When it is well blended add a cupful of stewed and strained tomatoes and a cupful of the liquid in which the lamb was cooked. If you are using roast lamb, then use water flavored with beef extract. Cook until the mixture is smooth and thick; season to taste with salt and pepper and turn in two cupfuls of cold lamb cut into small pieces. Stir and cook for six minutes. Turn into a ring of hot boiled rice and serve.

CALIFORNIA ROAST OF VEAL OR BOILED MUTTON.—Cut up one onion and boil it in a quart of water, well seasoned with pepper and salt, for five minutes. Take six mutton chops or three veal

(Continued on page 418)



SLICE DOWN BETWEEN THE JOINTS, SO AS TO SECURE CUTLETS OF EVEN THICKNESS



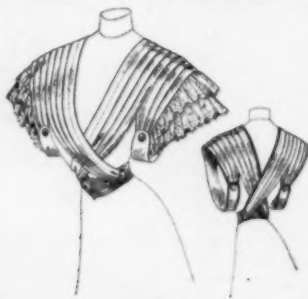
PAIRE THEM SO AS TO FORM WHAT A FRENCH CHEF CALLS A HANDLE AT THE END

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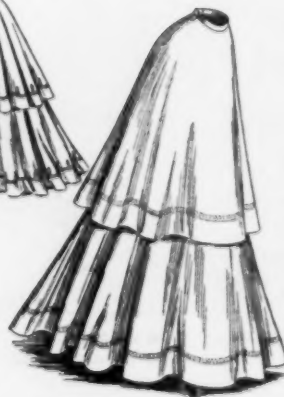
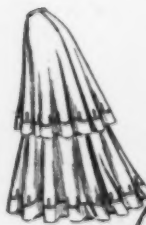
Short-Round Length



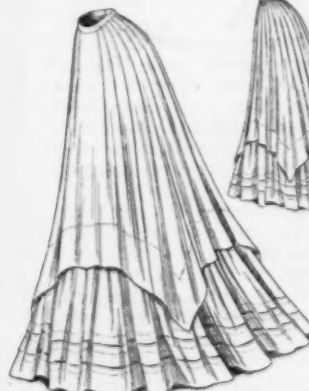
Instep Length

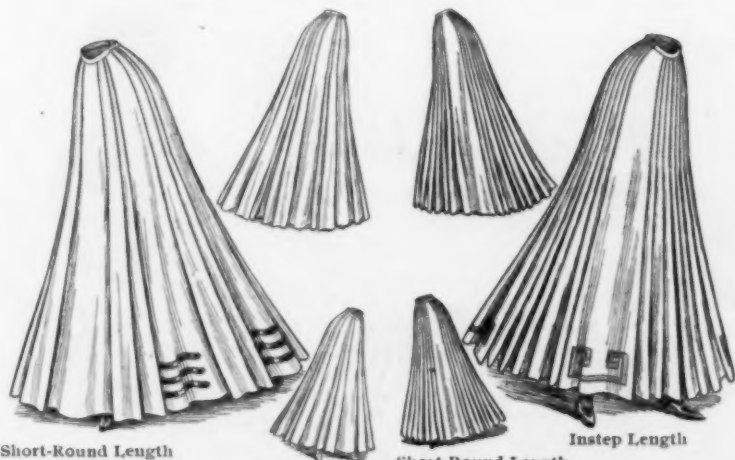
1741—Ladies' Nine-Gored Pleated Skirt. Cut in 6 sizes, 22, 24, 26, 28, 30 and 32 inches waist measure. Price, 15 cents.**1720—Ladies' Jumper.** Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure. Price, 10 cents.

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Short-Round Length

1827—Ladies' Double Circular Skirt. Cut in 5 sizes, 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.**1838—Ladies' Skirt.** Cut in 6 sizes, 22, 24, 26, 28, 30 and 32 inches waist measure. Price, 15 cents.



Short-Round Length

Instep Length

Short-Round Length

Instep Length

1775—Ladies' Nine-Gored Pleated Skirt (in Round, Short-Round or Instep Length). Cut in 7 sizes, 22, 24, 26, 28, 30, 32 and 34 inches waist measure. Price, 15 cents.

1769—Ladies' Nine - Gored Pleated Skirt (in Round, Short-Round or Instep Length). Cut in 6 sizes, 22, 24, 26, 28, 30 and 32 inches waist measure. Price, 15 cents.



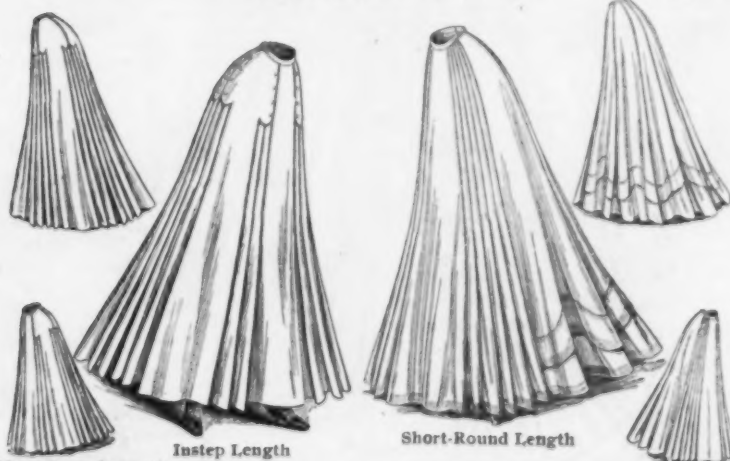
1743—Ladies' Nine-Gored Pleated Skirt and Jumper (Side Gores and Back of Skirt Lengthened by a Gored Flounce, in Round, Short-Round or Instep Length). Cut in 6 sizes, 22, 24, 26, 28, 30 and 32 inches waist measure. Price, 15 cents.

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1628—Ladies' Eleven-Gored Skirt. Cut in 6 sizes, 22, 24, 26, 28, 30 and 32 inches waist measure. Price, 15 cents.



Short-Round Length

Instep Length

Short-Round Length

Instep Length

1792—Ladies' Five-Gored Skirt (having Inserted Pleated Portions, in Round, Short-Round or Instep Length). Cut in 6 sizes, 22, 24, 26, 28, 30 and 32 inches waist measure. Price, 15 cents.

1622—Ladies' Nine-Gored Pleated Skirt (with or without Trimming Band, in Round, Short-Round or Instep Length). Cut in 6 sizes, 22, 24, 26, 28, 30 and 32 inches waist measure. Price, 15 cents.



1772—Ladies' Tucked or Shirred Blouse (without Lining. Closing in Back, High or Open Neck and Full Length or Shorter Sleeves Extending to Neck Edge). Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.

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1611—Ladies' Circular Skirt (having an Inverted Pleat or Habit Back). Cut in 5 sizes, 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.



1603—Ladies' Blouse Waist (Closing at Back, High or Open Neck, Full Length or Shorter Sleeves). Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.

1581—Ladies' Seven-Gored Skirt. Cut in 5 sizes, 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.



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1837—Ladies' Waist (Closing at Left Side of Front with High or Open Neck and Full Length or Shorter Sleeves). Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.



1672—Misses' Waist (without Lining). Cut in 4 sizes, 14, 15, 16 and 17 years. Price, 15 cents.

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1581—Ladies' Seven-Gored Skirt (with or without Trimming-Band in Overskirt Effect or Ruffles, in Sweep or Round Length). Cut in 5 sizes, 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.



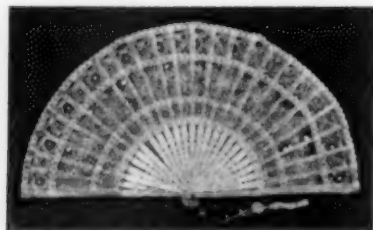
1623—Ladies' Coat (in Seven-eighth or Three-quarter Length, Full Length or Shorter Coat Sleeves Pleated or Gathered at the Top and with or without Cape Sleeves or Collar). Cut in 6 sizes, 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.

1733—Ladies' Single-Breasted Coat (with Open Side Seams and Deep Armholes, with or without Collar Facing). Cut in 6 sizes, 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.

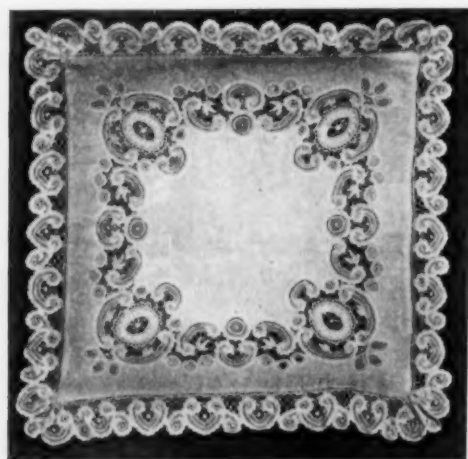
1583—Ladies' Seamless Cape (in Either of Two Lengths, with or without Collar). Cut in 3 sizes, small medium and large. Price, 15 cents.

1698—Ladies' Single or Double-Breasted Kimono Coat. Cut in 6 sizes, 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.

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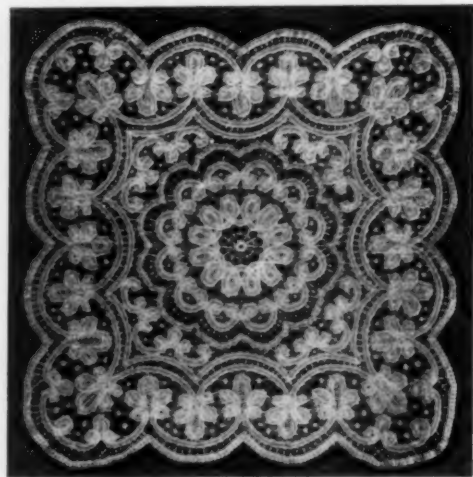
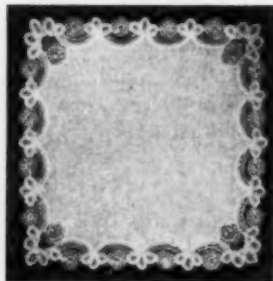
THIS month we are offering you some especially charming patterns in lace work, and also some transferable embroidery designs that are so easily applied to any desired material that they cannot help being of great service to the woman who is fond of embroidery. The girl who goes to dances ought, if she wants to be up to date, to have a lace fan. These little articles are very costly indeed when bought in the shops, but they can be made at home by this pattern at little expense. The lace-edged handkerchief should please this girl also, or even her mother, if she likes dainty belongings. Then there is a sofa pillow that is a perfect dream of loveliness, and a lace pillow sham or centerpiece as well.

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Plays and Players

(Continued from page 396)

Our theatrical managers have so long been looking to Paris for plays to adapt to the American taste that for two years they have let a great European success, labeled "Made in Germany," or rather in Vienna, escape them. This is "The Merry Widow," a "play with music," as it was aptly termed on the German playbills. For a couple of seasons it has been running steadily in various theatres in Germany and Austria, and last year it was played in London and became at once a popular success. This winter it is delighting New York audiences with its tuneful music and clever comedy. Ethel Jackson has taken the title role with great success over here, and the play is evidently in for a long run.

The action is supposed to take place in Paris, and the plot is, roughly, as follows: Baron Papoff, the Ambassador from Mar-sovia to France, has as his secretary Prince Danilo, whom Papoff is anxious to marry to the rich widow Sonia in order to get her millions for his distressed country. Now Sonia was a poor farmer's daughter before she married an old suitor and shortly became a wealthy widow. In her girlhood Danilo met her and straightway fell in love, but on account of her poverty was forbidden by his family to marry her; and now that Sonia is rich, his pride forbids him to go to her. The play shows the conflict between the two—Sonia hiding her love for the Prince under a pretense of gayety and he announcing the pride forbids him to say that he loves her. Of course, it ends happily, with a burst of tuneful music.

PHOEBE STRAKOSCH is one of the prima donnas of Henry W. Savage's English production of the famous new opera, "Madame Butterfly," the plot of which is founded on John Luther Long's beautiful Japanese story. She is a niece of Mme. Adelina Patti, and has been singing at the Covent Garden in London, in Madrid, Milan, Lisbon, Florence and other big cities. She was born in Stockholm.

MISS LULU GLASER has a new play this season, "Lola from Berlin," and is very funny as the German maiden. She has been a very successful star for several years, and before she started out at the head of her own company she used to be the most sprightly leading lady that Francis Wilson ever had. Mr. Wilson is as amusing as ever this year in "When Knights Were Bold." A photograph of handsome Pauline Frederick, who is his principal feminine support in this play, is shown on page 396, together with a very charming picture of Ethel Barrymore. As almost everybody knows, Miss Barrymore is the child of Maurice Barrymore and Georgie Drew, daughter of the late well-known actress Mrs. John Drew, whose work in old comedy was almost classic. Both the parents of the subject of our photograph are dead. She is a niece of Mr. John Drew, at whose summer home at East Hampton, Long Island, she often visits. Her two brothers are also on the stage.

ONE of the brightest and cleverest comedies of the season is "My Wife," in which John Drew appears with his new leading woman, Billie Burke. The dialogue is extremely clever, but withal natural, not forced or artificial. It has been a long time since Mr. Drew has been seen to such great advantage. He gives a clean-cut, finished performance, that reminds the elderly theatergoers of the time when the present star was

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leading man in the Augustin Daly company. Miss Burke, who possesses the curious front name of Billie—or is it a nickname—is new to the American stage. She was born in Washington, D. C., but has gained all her theatrical experience in London, where she appeared first at a music hall, then went into pantomime and then in musical comedy. Four years ago she was with Edna May in "The School Girl" and sang the catchiest song of the piece, "My Little Canoe," and last season she supported Charles Hawtrey. Miss Burke's work shows much naturalness and personal charm. She is a pretty little woman, with reddish-brown hair, a round face and a particularly jolly laugh.

It is said that this little lady is a connoisseur of teas. Every afternoon when she is at home she serves tea. Recently she entertained an Englishman, and determined to have afternoon tea in the British fashion, which, as she had lived long in London and knew just how things ought to be, was an easy matter for her. So, instead of making tea in her pretty sitting-room, she ordered a tray sent up from the kitchen, as is always done in the British Isles. The cups and saucers were gold-banded china, the hot-water jug was pewter. There was the thickest of yellow cream to serve with the tea, and bread and butter cut nearly as thin as paper, and on an old-fashioned high cake dish was a cut loaf of cake, with the knife laid beside it. At five o'clock this was all brought in and deposited upon a table at which Miss Burke sat. The story goes that at the sight every American guest who had ever traveled in England gave a joyous cry of recognition. "Doesn't it make you feel at home?" demanded one lady of the Englishman. The latter looked a bit puzzled. "It's jolly good," he replied, "but," he hesitated, and then said slowly, "how could you have it otherwise?"

In the last "Bohemian" is a good story about the distinguished grand opera baritone, David Bispham, who has just returned to America for a concert tour. While recently chatting at "The Players," he told an amusing experience.

"It was while I was singing the title role in 'The Flying Dutchman' at Covent Garden," said Mr. Bispham. "Doctor Muck was the conductor and Mme. Gadski was my Senta. I felt in my bones that something would go wrong that night, and I prevented one catastrophe myself only to encounter another. On reaching the darkened stage from my dressing-room I found that what should have been my somber and ghostly craft was brilliantly illuminated by two huge lanterns. I constituted myself a Boreas, and by vigorous blowing and voluble use of a strong line of Anglo-Saxon, succeeded in 'dousing the glim.' But when my craft sailed onto the stage, it came to a sudden standstill ten feet from the shore at which I was supposed to disembark. One of the wheels was stuck in a crack in the stage, and the heaving and tugging of the man acting as propeller failed to budge it. The orchestra came to the end of the prelude and stopped, for I refused to go on until I reached *terra firma*. The distance was too great to jump, and I didn't care to swim. Poor Muck laid down his baton in despair, and the audience tittered—a titter that developed into a roar when two stage hands beneath the vessel were heard to exchange the following:

"W'y don't you shove 'er along, Bill?"

"Ow can I w'en the blabstred thing's stuck fahst in the stige?"

"At last the stage carpenter 'waded' out with a plank, which he solemnly adjusted, one end on the vessel, the other on the rock.

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"Now then, ye can get hoff, sir," announced he, and the audience collapsed with laughter. But the opera went on."

THE veteran actor, William H. Crane, is this year appearing in "Father and the Boys," one of George Ade's new plays. The photograph shows him as he looks in his stage make-up, and it is difficult to recognize Mr. Crane's genial countenance in this wrinkled old gentleman.

MCCALL PATTERNS are the best made.

Suggestion by Elimination

MRS CHAPMAN SINICKSON, the Western lecturer, recently declared, according to the Washington "Star": "Why shouldn't woman vote? She is as clever as man; cleverer in some things. In affairs of the heart, much cleverer."

"I used to know a pretty girl whom a young banker was courting timidly. One afternoon in the garden the banker scraped up courage enough to ask in a tremulous whisper for a kiss."

"The pretty girl looked at him gravely."

"A kiss," she said. "You ask me for a kiss. Now, applied to the hand a kiss signifies respect; on the forehead it donates friendship; upon the lips it indicates—all things—or nothing."

"She paused pensively, then she went on:

"Yes, Herbert, you may, since you wish it, kiss me. You may express yourself in one kiss. Proceed."

"The timid Herbert, red and confused, pondered."

"I mustn't lose her," he muttered to himself. "Where, then, shall I kiss her? The forehead, the hand? Through respect and friendship love may eventually be gained, but if I am at the start too bold—"

"Suddenly his meditations were interrupted by a thrill of divinest melody. It was as if a nightingale were singing. The young man looked up."

"The girl was whistling, her red mouth puckered into the shape of a rosebud. Her hat was pulled down over her eyes, hiding her forehead completely, and her hands were thrust up to the wrist in the pockets of her jacket."

THE best is none too good for you. The best foods, the best medicines and the best materials are the cheapest in the long run, for you get fifty per cent. more benefit from them than you do from inferior goods. If you buy an article put up by a maker whose reputation is world wide you can be sure it is what it pretends to be, for a business reputation is too valuable an asset to its owner to be lightly jeopardized by sending out inferior goods.

Just for the sake of example, the trade mark of a certain well-known toilet powder is said to be worth a good deal over a million dollars. Now, does any sensible person suppose for a moment that the firm which owns this article is going to send out inferior goods and thus ruin their reputation, and make absolutely valueless that which is now worth a fortune?

If you want to be sure of getting the best, beware of imitations. Ask for the advertised article and insist on getting it. Refuse "something just as good," because it is never as good, and instead of getting the best for your money you will get an inferior article.

Two Bosom Friends

A MEMBER of the School Board of Cleveland, O., was once addressing a class in the poorer quarter of the city, when he touched upon the beauties of friendship.

"Friendship, boys and girls," said he, "is a thing to be cultivated and practised by all of us. Read and ponder the stories of the great friendships of sacred and profane history. Take them for your models—David and Jonathan, Damon and Pythias, and Scylla and Charybdis."—"Harper's Weekly."

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Style No. 2112—This captivating Waist has the entire front of embroidery on a background of fine white lawn. Clusters of Tom Thumb tucks are arranged at intervals across the chest, thereby dispensing below the requisite fullness for the up-to-date model. The back is closed invisibly under a finely tucked box-plait, while clusters of tiny tucks are arranged across the back, extending to yoke depth. The three-quarter length sleeves are completed with a finely tucked cuff, edged with Val lace, the collar being similarly treated with tucks and lace. Give bust measure desired when ordering. Sizes 32 to 44 bust. Price \$1.48. Postage free.



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Style No. 2228

Style No. 2208—Petticoat of white cambric, decorated with two flounces of eyelet embroidery. The skirt is made with a draw string, and is cut at the top so as to accentuate the new sheath fit of the dress skirt. At the lower edge, beneath the embroidered flounce, is the conventional dust ruffle, while the upper flounce is lengthened by lawn, embellished with fine tucks. Give length desired when ordering. Lengths, 38 to 44 inches. Price, \$1.48. Postage free.

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Style No. 2240—This unusually elaborate Corset Cover displays a front entirely composed of alternating bands of Val lace and fine lawn; plain cambric back. A row of lace insertion and beading, edged with Val lace, finishes the neck, the lace edging also extending around the armholes. The beading is threaded with baby ribbon, giving the required fullness and adding a finishing touch of daintiness. Give bust measure desired when ordering. Sizes 32 to 44 bust. Price 49 cents. Postage free.

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All About the Latest New York Fashions

(Continued from page 368)

an allover nature, are moreover of a different kind from what we have hitherto been accustomed. They are of a geometrical order, or simulate Japanese letters or Egyptian inscriptions, consisting often in broken lines, triangles, etc. They are peculiar and very original; but in all cases the device is extremely light over the main portion of the skirt and waist, while at the foot there is a very handsome, complicated border design from twelve to sixteen inches high.

The Window Opposite

(Continued from page 387)

lain all night and all that long, long day, and had begun to fear that no one—no one—but here the big tears interrupted all further speech.

Was it the tears or was it Eastman's curious behavior? She had never before realized how useful a man could be at times, and how handy it would be to have one around—to hang pictures, for instance. As for Eastman, he was suddenly convincing in his arguments regarding the necessity of men and women living for each other. This thing of single blessedness—why, it was all bosh! The idea was simply preposterous! What man on earth could be as happy alone as with a dear little wife to confide in? And as for woman—to live alone was simply to encourage vice in all its forms, robbery and murder being the direct result. Then he remembered the janitor, but the little Celt had slipped away.

An hour later, the doctor having properly attended the broken ankle, and the nurse, hastily summoned from a nearby hospital, having made Miss Ordway as comfortable as possible, it occurred to Eastman that he ought to say good night. As he closed the door softly behind him and descended the stairs he was suddenly confronted by the janitor coming up.

"Begging your pardon, sir," said that worthy son of Erin, "I'm just goin' up to put this in Miss Ordways window tonight. There's folks as passes early as wouldn't see it if I was to wait till she's awake to-morrow." And he displayed before Eastman's astonished eyes a card of brilliant blue.

Eastman stood stock still with a broad grin on his face, watching the little man as he mounted the stairs, at the turn of which the small Irishman looked back and solemnly lowered the lid of his right eye.

The next morning when Eastman looked across the court the windows opposite were open to the morning breeze. No glare of gas was there to outrage sunshine, but reposing against the upper sash gleamed out the card which bore the words "To RENT."

WHEN the public demands a "square deal" in business, or anything else, they can always get it if they will insist upon their rights. So if any dealer offers you a substitute for an article you have seen advertised in this magazine, refuse to take it. The advertiser has a reputation to sustain; the imitator wants only to make a profit. When you take the substitute, the chances are that you do not get your money's worth. It stands to reason that the advertised article is the best, otherwise the public would not buy it and the advertising could not be continued.

If an advertisement convinces you, stay convinced. Don't let the dealer persuade you to try "something just as good."

The Men to Choose as Friends

THE cynical old maid would probably say that all men should be avoided. The happily married young woman will say that is nonsense—all men are good, as undoubtedly they are to a certain extent. Rarely does one come across any man who is thoroughly bad.

Yet the old maid is not entirely wrong, either. There are some men whom it is well to avoid, and the young girl who is just entering social life should take the advice of those who have had more experience than herself. It savors of youth and almost foolishness to refuse to know a man even slightly because of some few faults.

In the matter of real friendship, however, and marriage, a girl is unwise if she accepts as friend or husband a man whom other men dislike. There is usually something wrong with such a man, and certainly the inexperienced girl is better to keep such a one at arm's length.

Either he is mean or selfish, a blusterer, or must plead guilty to other faults. As an acquaintance he might be possible, but as a friend not advisable.

One wants a man who is comparatively strong all over if he is to be admitted as a friend. The man who is impossible in one or two respects must certainly be relegated to the more outward fringe.

How to Raise Flowers in Winter

EVERYBODY loves flowers, and it is so easy to raise a few blossoms, even in the dreariest winter weather, that no one need be without them. The very simplest of all flowers to raise are those grown from bulbs. They are always sure to blossom and give good results.

Be sure to get two or three Chinese sacred lilies, and put them into a bowl partly filled with pebbles or marbles and a few lumps of charcoal, as this keeps the water sweet. Before putting them into the water carefully pare off all the dark part upon the under side.

By all means get as many narcissi as you can, for they not only bloom well, but the blooms will last so long. In them one can find such a variety of sizes and shapes, in all combinations of white and yellow.

Then, if you want something pretty, get a half dozen of single Roman hyacinths and plant in soil, letting the crowns come above the dirt. Water well and set in a dark, cool place for a month, unless they show signs of coming up sooner. The Roman hyacinths are so graceful, and generally have from two to six stalks of blooms.

The double hyacinths have a bad habit of beginning to bloom before they get above the leaves. This can be remedied by placing a cone of dark paper, with the apex cut off, over the plant. This will cause the stalk to run up to the light, and when it does this the cone can be removed.

Freesias are very lovely. Take half a dozen freesia bulbs and plant them in a five-inch pot of rich, fine soil; water well, and set in a cool, dark place until they show signs of coming up. Then bring them into the light, but not into the sun for several days. If you have never seen any of them you will wonder how such tiny bulbs can contain so much sweetness. If they grow up quite tall and are inclined to lop over, clip off the ends of the leaves, and you may have to furnish a support for the flowers. The white ones are the prettiest by far, and the red ones add variety.

In planting bulbs one must always pare off the brown substance upon the under side, or the roots will be unable to get through it.

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VICK'S GARDEN AND FLORAL GUIDE FOR 1908
FREE JAMES VICK'S SONS
427 Main St., Rochester, N. Y.

How to Keep Attractive

(Continued from page 371)

pint of elder-flower water add drop by drop (stirring all the time to prevent the lotion from curdling) two drams of simple tincture of benzoin; when this is incorporated add six drops of tincture of myrrh and a teaspoonful of glycerine. This lotion can be used two or three times a day, and will be found very cooling and refreshing to the skin.

Massaging the face with cold cream at night often works wonders for the woman who is no longer in her first youth. An excellent and, as those things go, rather inexpensive cold cream can be made as follows: Shred half an ounce of white wax and one ounce of spermaceti and place in an earthen jar, which should stand in a basin containing boiling water; add a gill of almond oil and stir now and then until the ingredients are melted; then add one and a half ounces of glycerine and twelve drops of simple tincture of benzoin, and continue to stir the cream until it is nearly cold, when it should be poured into pots for future use. If kept covered, the cream will remain good for a very long time.

Dry massage for the hair has been known to work wonders in cases where numerous bottles of hair tonic have failed to help. Loosen the hair, slip on a dressing sacque and sit down to the operation. If the scalp be found to adhere very tightly to the head, conditions are radically wrong. This prevents the hair cells from obtaining the nourishment needed, and nothing but persistent massage will loosen it from the scalp. Twenty minutes of hand massage are none too many to give up to it, and half an hour is better. If one wants some stimulating unguent to use in connection, nothing is better than one made from one-half ounce of oil of rosemary, one and a half ounces of oil of almonds and eighteen drops of oil of mace.

An excellent camphorated tooth powder for beautifying and preserving the teeth, and which will not injure the enamel, can be made as follows: Take seven drams of precipitated chalk, half a dram of powdered camphor and one dram of powdered orris root and mix thoroughly.

Why He Was Smooth

"THAT convict I was talking to," said the visitor at the prison, "seems to be a smooth kind of a man."

"Doubtless," responded the warden. "You see, he was ironed when he got here."—Baltimore "American."

Food and the General Appearance

(Continued from page 375)

wheat rusks—these are what are recommended. But those who would be fair in face without making such radical changes in diet would do well to remember that sweets, pastry, new bread, too rich food of any kind are bad for the complexion, and so is alcohol unwisely taken. Tea should not be indulged in too much; ice cream suits few digestions. You may take it for certain that all disfigurements of the skin, clogged pores and bad complexions proceed from disorders of the internal organization, produced by impaired digestion. Fruit, vegetables and cereals, with a moderate amount of meats, suit the majority. Fruit and vegetables aid in keeping the body in good condition. Health begets happiness, and good looks and happiness preserve health; health and happiness go hand in hand, and diet has the most potent influence on health. There is, however, nothing truer than "What is one man's meat is another man's poison," so it is quite impossible to lay down any absolute rules as to diet. Some people cannot be healthy without eating fat, while to others it is simply nauseating and disgusting, and shows its disagreement in the face. And examples of this kind multiply.

IF every man or woman who reads McCALL'S MAGAZINE would make up his or her mind, once for all, to get the honest worth of each cent of money expended, the offering of cheap substitutes in place of advertised goods would stop like magic; there would be no "just as good," because if such were the case the dealers could sell only first-class goods. Can't you help along the good cause a little, and greatly benefit yourselves at the same time?

"THERE'S nothing but tragedy these days!" said Brown, as he scanned the paper.

"Well, I should say so!" sighed Mrs. Brown; "the cook has just struck for higher wages, and I've invited six women here to luncheon tomorrow."—Detroit Free Press.

BOTH GAINED

Man and Wife Fatten on Grape-Nuts

The notion that meat is necessary for real strength and the foundation of solid flesh is now no longer as prevalent as formerly.

Excessive meat-eaters are usually sluggish a part of the time because they are not able to fully digest their food, and the undigested portion is changed into what is practically a kind of poison that acts upon the blood and nerves, thus getting all through the system.

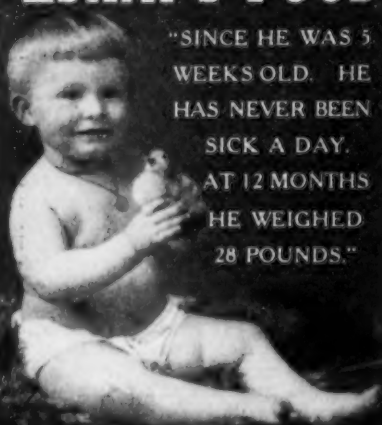
"I was a heavy meat-eater," writes an Illinois man, "and up to two years ago was in very poor health. I suffered with indigestion so that I only weighed 95 pounds."

"Then I heard about Grape-Nuts and decided to try it. My wife laughed at me at first, but when I gained to 125 pounds and felt so fine, she thought she would eat Grape-Nuts, too."

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References: Foreman Bros. Banking Co., Metropolitan Trust & Savings Bank

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An Unacknowledged Gift

(Continued from page 388)

wanted it, but had never got it. I had heard so much about it—oh! ever since I was a little boy, and I had always intended to get it, but never did."

Bessie leaned forward and looked at him with surprise. He could hardly keep back a laugh, she seemed so evidently trying to guess what the present had been.

"That's funny," she said; "I thought all men had them."

"Oh, no!" he assured her. "All women, perhaps, but not all men."

"Is that a joke?" she asked. "I suppose you mean that all women—"

"Well," he said, "they do read more than men do, don't they?"

"But—but—I didn't send you anything to read," she faltered.

"Perhaps you did not expect me to read it," he said, as one making a confession, "but I did. I read it and enjoyed it."

"Oh!" she gasped. Perhaps there had been something, some paper or something, in the match box of which she knew nothing.

"Do you know," he said, smiling, "that you speak as if you did not know really what you had sent me."

"The idea!" she exclaimed. "Of course I know."

She was too vehement, he thought. She overdid it.

"Then of course you know that all men have not read 'Lallah Rookh,'" he said, with great amusement. "But I had really wanted to read it for a long time, and the copy you sent me was specially nice, because I am particularly fond of padded bindings."

Her eyes twinkled brightly. Now she knew. He did not remember what she had given him, and he had been talking with her mother, and he imagined he was having fun with her. His next question made her sure of it.

"By the way," he asked, "who is Cousin Mayme?"

He expected to see her blush, but she did not.

"Do you play golf?" she asked, sweetly.

"Not when I can read 'Lallah Rookh,'" he said, throwing away the chance she was giving him to retire from the field gracefully.

"Do you ever carry a match box?" she asked, sweetly.

"Now, that is a funny question to ask a man," he said. "All men do."

"Do you carry those that cousins give you at Christmas?" she asked.

"Now, Cousin Bessie," he said, "you need not pretend that you gave me a match box, for you did not. You gave me a copy of 'Lallah Rookh'—a padded copy; I mean the covers were padded." He looked at her triumphantly.

"Not a copy bound in blue silk?" she asked with mock horror.

"Yes," he smiled.

"With gilt clasps?" she asked. "With a red line border printed around each page?"

"With a colored picture in front?"

"Yes," he smiled.

"And was Cousin Mayme's card in it?" she asked.

"Well," he said, as if seeking to spare her, "I—I knew that Cousin Mayme had owned it at some time." He looked for the total collapse, but it did not come.

"Now that is funny," she said, "for the only copy of 'Lallah Rookh' I ever owned was red, and it did not have gilt clasps, and the thing I sent you was a match box."

Cousin Thomas shook his head and smiled. Bessie handed him a letter, and he smiled as he opened it; but as he read it he felt that

there are times when a great general can serve his cause better by making a treaty of peace than by sacrificing lives needlessly.

"Why, yes," he said; "I do play golf."

"Then," she said, "you must stay and try our links."

He stayed long enough to learn that even inexpensive gifts to cousins, if there are eight cousins and if the gifts are properly forgotten, may lead to the right to give such things as engagement rings.

Buying an "Old Master"

IF you should happen to be in any European city and go into a picture dealer's at random, and, without knowing anything about his reputation for honesty and fair dealing, you should purchase on "old master"—a Madonna by Raphael, or perhaps a masterpiece by Titian or Tintoretto, or possibly a painting of the Dutch school by Rembrandt, Rubens or Franz Hals—the chances of getting a genuine painting by any one of these artists are about ninety-nine to one hundred against you. What you would get would be a modern imitation, made in France or Italy during the last year or two and artificially given the appearance of age. Yet for this counterfeit you would be made to pay almost as high a price as for a genuine "old master."

Now, the picture dealers of Europe sell these worthless copies because they can make a great deal of money out of them. Originals are very scarce, costly and extremely hard to get, and so, if they have the chance, they give the rich American something which they consider "just as good" for him, because they think he will never know the difference.

But they are not the only offenders in this respect, and by no means the sole traders in the world who palm off spurious goods on their customers. Go into a shop in this country and ask for any well-known article, and are you not often asked to take something "just as good"? Now, there is nothing quite as good as an advertised article, for if it were it would sell on its own merits. People would ask for it of their own accord, and not have to have it foisted upon them when they really wanted a reputable article.

Even if you can't afford to buy "old masters," insist on getting what you ask for. Don't let anyone sell you something "just as good."

What Have We Done Today?

WE shall do so much in the year to come, But what have we done today?

We shall give our gold in a princely sum, But what did we give today?

We shall lift the heart and dry the tear, We shall plant a hope in the place of fear, We shall speak the words of love and cheer, But what did we speak today?

We shall be so kind in the after-a-while, But what have we been today?

We shall bring to each lonely life a smile, But what have we brought today?

We shall give to truth a grander birth, And to steadfast faith a deeper worth, We shall feed the hungering souls of earth, But whom have we fed today?

We shall reap such joys in the by and by, But what have we sown today?

We shall build us mansions in the sky, But what have we built today?

'Tis sweet in the idle dreams to bask, But here and now do we do our task? Yes, this is the thing our soul must ask: "What have we done today?"



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How to Knit Bedroom Slippers

BEDROOM slippers make very useful Christmas gifts and can be very easily and quickly knitted. In making these night shoes follow directions carefully. Get about three ounces of pale-blue Germantown wool and two ounces of white, and a pair of medium-sized bone knitting needles.

Cast on five stitches with red wool. Increase (by knitting front and back of first stitch), knit three, increase.

Second row—Purl 7.

Third row (join white wool)—Increase, using both wools together; now work in looped knitting, using the wools alternately, one stitch white, one stitch red, beginning and ending with white last stitch; increase, using both wools together.

Looped knitting is done by putting the wool round the first two fingers of the left hand. Knit a stitch, taking through the loop on hand, knit another stitch in back of same stitch; you have now three thicknesses of wool on your needle, which are to be taken up as one, in the next row.

Fourth row—Purl 9, using both wools together.

Fifth row—Use the red wool only. Increase, looped knitting until last stitch, where increase.

Sixth row—Purl back 11 stitches with red wool.

Repeat these last four rows six times, when you will have 3 stitches on your needle.

Thirty-first row—Knit first stitch with both wools (no increase), proceed as usual, looped knitting with alternate wools for 23 stitches, ending with red. Turn, purl back with both wools 11 stitches.

This piece is for the instep.

First row—With red wool, knit 2 together, knit 7 looped stitches, knit 2 together. Second row—Purl back 9 stitches.

Third row—Knit 2 together with both wools, 1 white, 1 red, 1 white, 1 red, 1 white, knit 2 together both wools.

Fourth row—Purl 7 stitches.

Fifth row—As first, but only 3 looped stitches.

Sixth row—Purl 5.

Seventh row—Use both wools. Knit 2 together, knit 1 (not looped), pass first stitch over, knit 2 together, pass stitch over.

Break off wool and fasten firmly.

Now, with wrong side of knitting toward you, join on both wools by instep, and purl back the 12 stitches that were left for right side of foot.

Work backward and forward on these 12 stitches in same pattern, knitting the first and last stitch without any increase for about 34 rows, purling more or less, according to length of shoe required.

Cast off with both wools used together.

Knit the other 12 stitches in the same way and join neatly at back of heel.

For the looped crochet to put around top of shoe: Do 7 chain, turn and do 6 double crochet, using red wool only and taking up both threads of previous row.

Next row—Six double looped crochet, passing the red wool twice around the first two fingers, 6 double crochet back.

Next row—Use both wools together and do 6 looped crochet, putting the two wools once around your fingers.

Six double crochet back with both wools.

Repeat these last four rows until you have a long enough piece to go all around. Join into a circle, then sew the edges together with the loops outside, and sew onto shoe.

Crochet a chain to run around ankle. Make a little bob to fasten on each end by winding white wool around first two fingers of left hand about twenty times, then the red about

thirty times; tie tightly in the middle and cut the loops.

Get a pair of lamb's-wool slipper soles and sew on the shoes.

New Fashions for Misses and Children

(Continued from page 381)

At the neck is a shield piece and stock of tucked lawn, but allover lace or embroidery, silk or even the dress material can be used for this purpose if one prefers. The lines of this frock are particularly graceful and becoming to a little girl. The pattern can be used for either best or school dresses, according to the material employed. A figure view of this design is given on page 381, and on page 383 is another illustration and a further and more detailed description.

No. 1865.—This is a very stylish way to make up a little girl's best frock. One of the bright, pretty blue cloths was used for our model, which has a big collar and Mandarin sleeves, cut in one, of velvet and braided in gold soutache. The yoke and stock are of the dress material, handsomely braided in band effect with self-colored soutache. The cuffs are ornamented to correspond, and so is the skirt just above the deep hem. On page 381 will be found a figure view of this pretty frock, and on page 382 another illustration, showing it made up in entirely different material.

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Kitty Carton, Journalist

(Continued from page 393)

French count who had recently landed, and already in a host of papers his name had been coupled with that of her daughter, Amy Martyn. A Sunday supplement had made a special feature of printing both their portraits interlaced with forget-me-nots, and adorned with the query, "Will there be another foreign marriage?" Mrs. Martyn was in ecstasies.

From where she sat Kitty recognized them instantly, and so, apparently, did many of the onlookers. The Count was a rather distinguished man, sallow and lean, with dark, half-shut eyes and curled mustaches; but it was at Amy Martyn that Kitty looked longest, for in spite of the girl's very evident beauty, there was none of the hardness of the social climber in her face, as there was in her mother's. She seemed totally unconscious of the sensation she was creating.

A woman in front of Kitty nudged her companion. "Look!" she said in French, "La belle American sitting by Count Felix Bordeaux, that gutter rat of all the sewers of Paris! Ma foi! But they are a strange people, these Americans! They open their hearts and homes to him without question, and at once the newspapers say he is engaged to the daughter of madame! 'Tis ten years since I have seen the Count, and he has not changed the merest trifle. A little more yellow as to skin; a little more dyed as to mustaches! But that is all. And I remember seeing madame, his wife, as well. That was when she was young, for she has been in an asylum in Brussels these many, many years. Eh! I have no doubt her keepers are kinder to her than was her husband, the Count, who never breathes her name and takes all these rich Americans can offer; imposing on their bounty. Yet news will travel. It will come out. His time is short! You shall see. And then—what scandal!"

Kitty clutched her note book with shaking fingers. She had her scoop at last! A big, "yellow" scoop! The thrill of the discovery roused her like a call to battle. Every instinct was instantly alert. She lingered in the hope that the two French women would say more, and as she waited planned her course.

Her first idea had been to rush to the office with the news; her next, to sift the evidence—to gather all she could, to make an attack on American society, brilliant, bitter, scathing. Then the thought assailed her that it she stopped to gather details some other paper might get the news of the Count's craft and deceit.

Well, it was all a gamble, anyway, and she must win—she would win! With a rush all her old-time dash and vigor came back to her. Her cheeks and eyes blazed with excitement, and her feet seemed scarcely to touch the humdrum earth. She threw all her strength into the task and felt that she could hardly eat or sleep till it was finished. All the next day her luck held good.

She had no difficulty in interviewing the Count, and he, suspecting nothing, was perfectly willing to give his views on New York. "The Views of a Titled French Bachelor," Kitty told him she meant to call them. As he talked she watched his ferret-like face, yellow-white as old ivory. He admired American women, he said. But, yes! They were so beautiful! This with a bow to Kitty.

"I'll accept that on its face value," she laughed; "and I might add that some of my countrywomen are also clever."

(Concluded in our next issue)

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His Majesty the Stove Poker

(Continued from page 394)

much that cost," but rather, "How many loving strokes have gone to the perfection of that picture!"

For the amateur who desires to perfect himself, or herself, in this charming profession, there are many valuable suggestions that will greatly help. The beginner should always select some simple subject, and if one is partial to flower study and has some slight knowledge of sketching, there is the whole floral kingdom from which to choose. Any useful article, such as a paper-cutter, a photograph frame, a box cover, a plate, tray, etc., may be charmingly decorated if only the pencil sketch, which is the model for the fire etching, be perfect in outline.

In selecting woods for pyrography there are three kinds commonly found in this country—bass, holly and maple; French poplar takes this decoration admirably also, but it is rather hard to procure and one cannot depend on getting it regularly, and so it is best to use the kinds that are always at hand.

For trays and all large pieces, such as paneling for doors, mantels or a frieze for a room, maple gives an excellent effect, and the grain of the wood looks very handsome. This soft wood burns easily and much more readily than wood of a harder sort. It is capable also of greater contrasts and bolder lines, and the burning is richer in effect. For articles of finer workmanship, such as jewel boxes, ring trays, glove and handkerchief boxes, paper-cutters, etc., where the traceries are of a more delicate nature, the bass and holly are admirable.

In pyrography a great deal depends upon the background of the scheme of decoration. If the design be laid in with delicately tinted lines, the background can, if desired, be burned in with the deepest of tones—almost black. If, on the contrary, the picture is dark, the groundwork in a decided contrast is given in a much lighter shade.

The illustrations show several charming articles, some comparatively simple and others more elaborate. The simplest are the outline design for the top of a box and a tray or large wooden platter, but if desired, these can be elaborated.

The service tray, with its silver-plated rim, is made of smooth, fine basswood—the device, one of the season's popular fads. Grapes seem to take the lead in all sorts of household accessories and are extremely popular at this time. In contemplating a design the amateur should choose some simple subject. The sketch or drawing is first laid in with the lead pencil, taking care that the pattern is correctly copied or accurately drawn. At this time all mistakes can be eradicated by the india rubber, but once the pyrophen has done its work, it is only an expert who can cover up lines and not destroy the beauty of the plan. In drawing a grape design, the composition should be as free as possible, leaving the background to bring out the pattern of fruit and leaves by a burning of rich brown tints. As a finish for the whole, a white shellac is utilized of just the right thickness, and when thoroughly dry, the tray is ready for service. As a novel departure many of these decoration schemes have now a background of different colorings. For those who desire this, there is a fine French stain in a coloring of mahogany-red. If properly done the combination is an exceedingly effective one, the blossoms and their leaves in their unvarnished state presenting the appearance of old ivory, made so by the grain of fine basswood in all its natural tones.

Party Dresses and Wraps Made New Again



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"The dress I dyed a light blue and the wrap a dark blue. It cost me only my time and 30 cents for 2 packages of Diamond Dyes."

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Important Facts about Goods to be Dyed: The most important thing in connection with dyeing is to be sure you get the real Diamond Dyes. Another very important thing is to be sure that you get the kind of Diamond Dyes that is adapted to the article you intend to dye.

Beware of substitutes for Diamond Dyes. There are many of them. These substitutes will appeal to you with such false claims as "A New Discovery" or "An Improvement on the Old Kind." "The New Discovery" or the "Improvement" is then put forward as "One Dye for all Material," Wool, Silk or Cotton. We want you to know that when anyone makes such a claim he is trying to sell you an imitation of our Dye for Cotton, Linen or Mixed Goods. Mixed Goods are most frequently Wool and Cotton combined. If our Diamond Dyes for Cotton, Linen or Mixed Goods will color these materials when they are together, it is self-evident that they will color them separately.

We make a Special Dye for Wool and Silk because Cotton and Linen (vegetable material) and Mixed Goods (in which vegetable material generally predominates) are hard fibers and take up a dye slowly, while Wool and Silk (animal material) are soft fibers and take up a dye quickly. In making a dye to color Cotton or Linen (vegetable material) or Mixed Goods (in which vegetable material generally predominates), a concession must always be made to the vegetable material. When dyeing Cotton, Linen or Mixed Goods, or when you are in doubt about the material, be sure to ask for Diamond Dyes for Cotton. If you are dyeing Wool or Silk, ask for Diamond Dyes for Wool.

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Whether you want Knitting Worsted, Saxony, Germantown, Shetland Floss, Spanish, or Ice Wool, etc., see that the **Fleisher** trade-mark is on every skein. It is placed there for your protection. It is a personal pledge of quality. A substitute may mean failure. Insist on seeing the **Fleisher** trade-mark and be sure.

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Home Decoration

(Continued from page 397)

room, for the life for which the white and gold furniture was designed was one of elaborate and distant formality. Ceremony, not comfort, is suggested by such rooms.

The house should not be overcrowded. This is the besetting sin of most housekeepers. A home should not suggest a museum. A lot of little knick-knacks strewn around only makes a room look trivial, not home-like, as some think. William Morris's words, "Have nothing in your home that you do not know to be useful or believe to be beautiful," should be remembered oftener than they are.

Some people think that if a thing is old it must be good. It should be remembered that when the best Georgian furniture was made there were men who made furniture from poor designs, even though the quality of workmanship was so good that it has been handed down to the present day. The original Georgian designers were masters, who made standards in architectural and pictorial as well as in household art.

A careful study of plates of Colonial furniture will impress on the mind what are the best lines, so that when one sees a reproduction one will be able to discriminate between good and bad. It is not possible for all to obtain these old, desirable pieces, but there are still many conscientious cabinet-makers who will faithfully reproduce a good piece, and who will use only good, seasoned wood. The kiln-dried wood is mostly used, as it is hard for a poor man to tie up his money in wood which must wait long until it is perfectly dry; but it is always worth while to have such wood, as it will last, and the kiln-dried is apt to be brittle.

DID you ever notice that for one man in this world who has an original idea and courage and capital to exploit it, there are usually nine men standing by ready to steal it if they get the chance?

Now, ethically considered, what is this substitution that we have been hearing so much about but a species of theft? You go into a store and ask for a certain article that you have seen advertised in this magazine, and your request is answered by the remark that "We haven't that brand, but here is something just as good." Now that is almost the same thing as stealing. The man whose goods you asked for may have used up the best years of his life in perfecting his idea, his articles or his remedy, and spent a fortune in making it known to the public, and when you are at last induced by his advertisements to try his goods, the substitutor steps in and offers you "something just as good," which is usually a cheap imitation, made of inferior materials, and gotten up solely to make money.

Don't be an "easy mark," refuse to take it. Get what you ask for or walk out of the store.

A Little Bit Mixed

THREE tired citizens—a lawyer, a doctor and a newspaper man—sat in a back room recently in the cold gray light of the early dawn, says the Boston "Record." On the table were many empty bottles and a couple of packs of cards. As they sat in silence a rat scurried across the hearth into the darkness beyond. The three men shifted their feet and looked at each other uneasily. After a long pause the lawyer spoke.

"I know what you fellows are thinking," he said; "you think I saw a rat, but I didn't."

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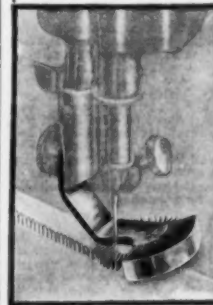
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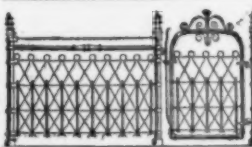
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Children on Sunday

(Continued from page 400)

reading. The amusements on Sunday should be quite different from those on weekdays, with the result that children will return to their weekday toys with far more zest after the intervening day of rest. It is not wise, when it is possible to avoid it, to keep them indoors. Let them go out and see all the wonderful things of nature, watch the seasons succeeding each other, instilling as much joyousness as possible into the association. Sunday should be the happiest day of the week, only the pleasures then should be of a different kind. "Flower Dolls" will often amuse a party of children on a summer Sunday afternoon. In the early months there are plenty of what children call lords and ladies to be found in the fields; unroll the long green sheets, and in the middle is a purple lord or bright green lady. These are capital to dress in the leaf of a scarlet poppy or deep red rose for a skirt, while the green cup of the carnation or of the poppy makes a sleeve, and the bodice may be concocted from the calyx of the geranium.

An Undeserved Reflection

A NEW YORK clergyman, who often spends his vacation in fishing the streams of the Adirondacks, was on one trip adopted by a handsome setter dog, which insisted on following him from camp to camp as he moved along the stream, says the "Youth's Companion." One day he met a party of men working upstream with a native guide. The guide immediately recognized the dog as his own property.

"Trying to steal my setter, are you?" he shouted at the clergyman. "I'll have you to jail for this! There's a law in the woods just as big as you have in the city."

The clergyman endeavored to explain that he was an unwilling companion of the dog, which had refused to be driven away, but to little effect until he added a \$2 bill to his arguments.

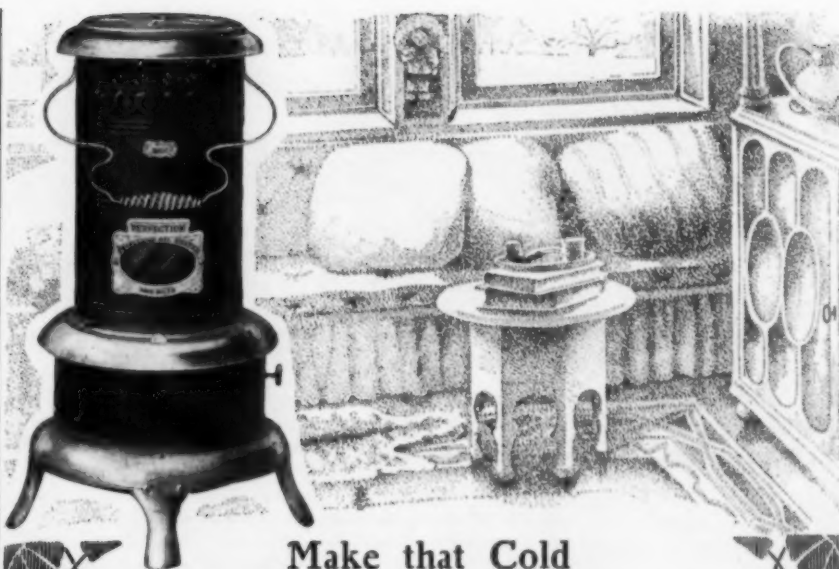
"It's queer what strange things happen to a man up here," he said to the stage-driver who later carried him away from the woods. "That is the first time I was ever accused of stealing a dog."

"Yes, sir," replied the driver, sympathetically, and added, after a moment's pause: "For myself, sir, I have never been accused of stealing anything."

Papa's "Think"

DAUGHTER (looking up from her novel)—Papa, in time of trial, what do you suppose brings the most comfort to a man?

Papa—An acquittal, I should think.



Make that Cold Room a Cozy Den

In nearly every house there is one room that is extremely hard to heat—it is therefore practically closed for the winter. This room can be made the coziest room in the house with no trouble by the use of the

PERFECTION Oil Heater

(Equipped with Smokeless Device)

This heater gives intense heat, with no smoke, no smell. Turn it as high as you can to light it, as low as you can to extinguish it. Easy to clean, easily carried from room to room. Nickel or Japan finish. Every heater guaranteed.

The **Rayo Lamp** is the best lamp for all round household purposes. Gives a clear, steady light. Made of brass throughout and nickel plated. Equipped with the latest improved central draft burner. Handsome—simple—satisfactory. Every lamp guaranteed.

If you cannot get heater and lamp at your dealer's, write to our nearest agency.

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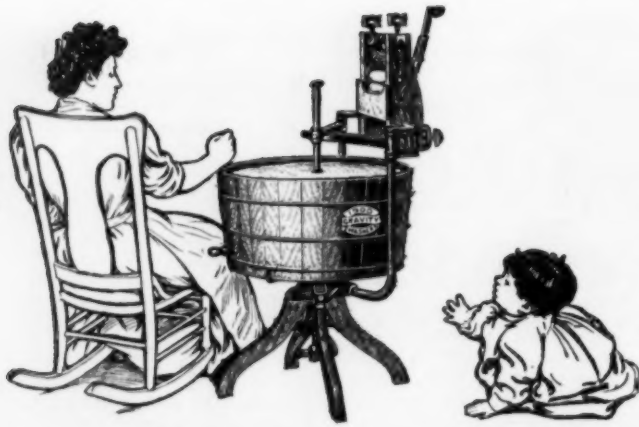
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Easy Washing in 6 Minutes

HERE is a washer that washes a tubful of dirty clothes clean in six minutes.

All you do is sit beside the washer and help it with gentle pushes and pulls that take hardly any effort at all.

The little patent links under the tub do most of the real work of the washing.

They keep the tub swinging back and forth and up and down with a "tip-turning"—or "oscillating" motion which sends the hot, soapy water in the tub swirling over, and under, and round the clothes until all the dirt is washed out.

Your clothes are held still—so they can't possibly be injured.

There is nothing to pull and haul your clothes about—nothing to beat nor pound them—nothing to wear nor tear them.

You can wash laces in a 1900 Gravity Washer and never injure a mesh.

And you can wash quilts and rugs and carpets without tiring yourself.

The 1900 Gravity Washer washes so quickly—so easily—and so thoroughly that any ordinary wash will be on the line early wash-day morning.

And you won't be "all beat out" when the washing is finished. For there isn't enough work to tire even a very delicate woman.

You won't be "steam soaked." For the steam is kept in the washer to help wash the clothes clean.

Thus your health is protected. You are kept from exposure.

Of course, the savings effected by a 1900 Gravity Washer—savings of time and strength and wear on clothes—are worth a lot to you.

And the 1900 Gravity Washer is the only washer that effects such savings, because these savings are all due to the working parts of the washer, which make it wash quickly and easily, while the clothes are held still.

The working parts of the 1900 Gravity Washer cannot be imitated, because they are patented. I have sold thousands and thousands of my washers during the past few years.

Thousands and thousands of pleased women users can tell you how my washers save.

But I don't ask you to take even the testimony of actual users of my washers.

I say "Prove a 1900 Gravity Washer for yourself and—at my expense."

I will send a washer to any responsible party and prepay the freight.

I will ship you a washer promptly so you can have it at once. You don't have to send me a cent in advance.

All you do is take the washer and use it a month. Do four weeks' washings with it.

And if you don't find the 1900 Gravity Washer all I claim—if it doesn't save exactly as I say—if it doesn't wash quicker, and easier, and better, and more economically than you have ever washed before—don't keep the washer.

Just tell me you don't want it, and that will settle the matter.

The test *doesn't* cost you a penny. Your month's use of the washer is—FREE.

If you want to keep my washer—if you are pleased and satisfied—if you see where the washer will save time and strength and clothes—and, in that way save money enough to pay for itself in a few months—why, I will let you pay for the washer as it saves for you.

Pay by the week—or the month—please yourself. This way you really let the washer pay for itself out of what it saves.

Send today for my New Illustrated Washer Book. It is FREE.

Your name and address on a post card mailed at once brings the Book by return mail, postpaid.

Write now. Find out all there is to know about the only washer that saves your time, strength and clothes—protects your health and your pocketbook—and Pays for itself by its saving.

Write to me. Address R. F. Bieber, Manager 1900 Washer Co., 332 Henry St., Binghamton, N. Y. Or—if you live in Canada, write to "The Canadian 1900 Washer Co.," 255 Yonge St., Toronto, Ontario.

Easy Ironing

Every housewife knows how a little paraffine keeps the irons smooth and bright, and prevents sticking. Another great help on ironing day is to mix a tablespoonful of

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"I USED to take a bath every morning, but two a week is my limit now," said a well-known athlete. "Instead, I use a flesh-brush every morning for an hour, and I've never been in better condition in my life."

"I start at the top of my head with a hair-brush, then take the flesh-brush (it is made specially for the purpose) and finish the job down to my feet, until my skin is nearly the color of a boiled lobster. There's nothing like it in the world. It keeps the pores free and open, clears away the dead cuticle, doesn't enervate the system like a bath, and, above all, is the finest exercise you can get. Rubbing the body vigorously with the brush, changing from hand to hand as the muscles of one arm tire, will keep you supple and nimble. It's a great thing."

In Scotland

GOLFER (who rather fancies himself)—I suppose you've been 'round the links with worse players than me, eh?

The caddie takes no notice.

Golfer (in his loudest voice)—I say, I suppose you've been 'round the links with worse players than me, eh?

Caddie—I heard verra weel what ye said. I'm just thinkin' about it.

MCCALL PATTERNS are the best made.

Meat Cookery

(Continued from page 401)

cutlets and pile one on top of the other in the middle of a small double roasting-pan. Take several slices of stale bread and cover the meat with them, one slice on top and the others arranged around it. Take the onion out of the water and throw it away. Pour the seasoned water over the meat and bread, thoroughly soaking the bread and filling the pan half full. Set the pan in a quick oven, without the cover, until the bread is well browned, then cover and roast one hour. When ready to serve, thicken the gravy with a little flour.

COLD TURKEY PIE.—Line a pudding-dish with a good paste; put in a layer of turkey or chicken cut up small, season and sprinkle with breadcrumbs and bits of butter; pour over it half a cupful of gravy; cover the whole of this with cranberry jelly. Now put over the pudding the cover of paste, making several holes in it. Bake in a hot oven until browned. This is delicious either hot or cold.

MONDAY ROAST.—Cut up the left-over pieces of your Sunday roast beef and put in a stew pan with an onion and the gravy. Cook until almost done. Then turn into a baking-dish, season with salt and pepper and add about one pint or less (according to the quantity) of canned tomatoes. Put this in a moderate oven, and about half an hour before serving cover it over with slices of stale bread spread with butter. Cut them in shapes to fit the top of the dish; let them brown nicely, when you will find them crisp and delicious.

STUFFED LIVER.—Take a whole calf's liver and scoop slightly in the center. Fill this hollow with highly seasoned breadcrumbs, placing a piece of bacon on top. Tie it with a string and bake in a hot oven one hour, basting frequently.

VEAL LOAF.—Take one and one-half pounds of veal from the leg and chop it very fine, removing all stringy parts; add six powdered common crackers, one-half a pound of salt pork chopped fine and two eggs well beaten. Season with one tablespoonful of salt, one teaspoonful of pepper, one-half teaspoonful of allspice and the same of ground cloves and not quite half a small onion chopped fine. Sage or sweet marjoram can also be used if desired. Knead all together and make a loaf and place on a tin sheet or large pan. Beat one egg and pour over the loaf; put bits of butter on top, sift over it cracker crumbs. Take one-half a teacupful of hot water, add a piece of butter the size of a nutmeg, and with this baste the loaf three or four times while baking. Bake two hours. When cold cut in thin slices and serve either for breakfast or for tea.

FRICATELLI.—Chop some raw fresh pork very fine; add a little salt, plenty of pepper and two small onions chopped fine. Use half as much bread as there is meat, soaked until soft, and two beaten eggs. Mix well together and make into oblong patties and fry like oysters. If these are used for luncheon put a slice of lemon on each patty.

DUMPLINGS FOR STEW OR POT PIE.—Use one pint of flour, adding a half teaspoonful of salt and a rounding teaspoonful of baking-powder. Sift once or twice. Add a little over one-half a cupful of milk, as the dough should be moist, but not wet. Drop this by spoonfuls over the top of the stew; cover the saucepan and cook for ten minutes without lifting the lid. Dish the dumplings around the edge of the platter and the meat in the center.

Show Deference to Your Friends' Mothers

WHY not cultivate deference to age? The kind I mean is not that which requires much effort; neither does it take any amount of time. It is made up of little things, the doing of which may be prompted by kindness of heart, or, failing in that, at least by good manners. With it age is easier for those upon whom it has come, and youth gets many a helping hand in the affection and kindness that is returned, says the "Evening Telegram."

Girls many times fail in deference to the mothers of their girl friends. It is not intentional; merely a natural indifference of youth, that seeks what it wishes without regard to what stands in the way. One girl going to the house of another is not so rude as to omit to say "good morning" or "good evening" to the parents, and with that she seems to think that nothing more is required. As a matter of good manners, nothing more is necessary.

Yet a parent is usually interested in her daughter's friends and what they do, and would often further a good time if she knew about it in time. In any event, she likes to know the girls' fun and woes, to keep in touch and to feel that she is an individual, and not one who exists only to tell where Marry and Sally are.

Every person, especially mothers, enjoys being liked. Some disagreeable individuals who are cross-grained and cantankerous will say that they don't care whether others like them or not, but deep down in their hearts they do care a lot. Evidences of it will come when least expected. Every mother will tell you quite frankly that she wants her daughter's friends to like her. Many times the girls do, but they are in too much of a hurry to show it. This is both selfish and unkind, and it hurts badly sometimes.

Don't think time is being wasted by spending a few minutes with her, or that it doesn't matter what she thinks of you. It matters a lot. The affection of older women is a good thing for girls, and it sometimes brings the truest help and consolation when they are needed most.

When you go to see another girl spend some time in talking with her mother. Tell her what you are doing and be interested in what concerns her. Treat her as though you really cared about her. You probably do like her very much, only you have always taken her for granted and never thought about her except as an authority upon Sally. Think about her as your friend. Don't be afraid of showing your friendship. In other words, "be nice" with her.

This is the kind of deference to age that I mean, and it is one too often neglected.

Putting Baby to Bed

IT is not desirable to lay a baby on its back when sleep is wished for. Either one side or the other is best; and, if possible, it is well to accustom it first to one side and then to the other, as this obviates falling into the habit of being able to sleep only on one side. But a child who is wide awake and of a happy disposition, so that it lies cooing to itself and watching the mysteries of its own ten fingers, is all the better for being laid on its back, as the spine is thereby kept straight and unstrained, and growth goes on apace, just as it does when a growing boy or girl is compelled, from accident, to spend a few weeks in a recumbent position, and finds when allowed to get up that none of his or her clothes are long enough.

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Pabst Extract Jewel Calendar For 1908

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Hereafter it will only be necessary to enclose ten cents in stamps with your inquiry to secure a confidential reply, mailed in a sealed plain envelope, the day your letter is received.

Inquiries may be made on the following subjects:

- 1.—Harmless and beneficial methods of improving face, figure, complexion and hair.
- 2.—Individually becoming styles and colors.
- 3.—Newest ideas for entertaining.
- 4.—Suggestions for weddings.
- 5.—How to remove spots and stains.
- 6.—House decorations and questions pertaining to the home.

All communications should be directed to Editor, Correspondence Column, The McCall Company, New York City.

THETA.—1. Introduce your cousin to your friend by mentioning first the lady's name and then the gentleman's, or you can say, "Miss Smith, allow me to introduce Mr. Blank," and then add, "Miss Smith is my cousin." Introduce the ladies to each other in the same way. It makes no difference which lady's name you mention first, unless one is very elderly and the other very young, in which case it is considered a little more courteous to first mention the elder lady's name. 2. A well-bred man never takes a woman's arm when they are walking together, unless the ground is very hilly or uneven or she is so old or so feeble that she needs his assistance.

CARRIE C.—1. You can make the hair on your upper lip much less noticeable by treating it with peroxide of hydrogen. Wash the spot with soap and water and a little ammonia, and then apply the peroxide, full strength, with a sponge or soft bit of rag. If it makes the skin sore, put on a little witch hazel and dilute the peroxide with water. It should be applied every day until the hairs are bleached so that they scarcely show. The peroxide is said to gradually weaken the growth of the hair, and in time destroy it. 2. If your hair is too oily, the following tonic will improve its condition, and if its use is persevered in will make it drier and more fluffy: Witch hazel 2 ounces, alcohol 2 ounces, distilled water 1 ounce, resorcin 40 grains. Rub this well into the scalp.

L. M. E.—Most skin bleaches are injurious, but the following cold cream contains a bleaching agent that is not strong enough to hurt the complexion, and if its use is persevered in will in time make the skin whiter: 20 grains of powdered gum arabic, 1 ounce pure white vaseline, ½ ounce pure land lime, ½ ounce rose water. Beat up the gum arabic with a little rose water, then add by degrees a little vaseline, then a little land lime, then some more rose water, until the whole forms a smooth cream. It is better to mix it with pestle and mortar. Apply at night.

ETHEL.—1. If your hair is so heavy it slips down, no matter how many hairpins you put in it, why not part it in the center, as you say that style is becoming to you, and do the back hair in a coronet braid? That is, braid it from the top of the head, not low down in the back, as is the usual manner, and coil the braid on the crown of the head and just a little over the back. 2. The black spots in the skin, called "blackheads," come more often than not from neglect in the matter of ablutions. Wash the face every night

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with warm water and a good complexion soap, rinse off thoroughly, and then dash cold water on the face to stimulate the skin. For *acne punctata*, to give this trouble its technical name, wash the parts most affected with a concentrated solution of bicarbonate of soda before squeezing the contents out, the expulsion of which naturally enlarges the pores. An excellent wash for this species of acne is sulph. præcep. 2 drams, alcohol 2 ounces; mix and shake before using. If it will not yield to this treatment, try an emulsion made as follows: Bitter almonds 2 drams, blanched almonds 1 ounce, distilled rose water $\frac{1}{2}$ pint; strain and stir in gradually 15 grains of powdered bichloride of mercury dissolved in $\frac{1}{2}$ pint of distilled water. This mixture should not touch any metallic or alkaline substance. Sulphur lozenges, taken two at night and three in the morning for one week, three lozenges night and morning the second and third weeks, and then gradually decreasing until left off altogether, will be found invaluable.

V. B.—This remedy will eradicate freckles and also cause moth patches to fade away: Corrosive sublimate 8 grains, witch hazel 3 ounces, rose water 3 ounces. Corrosive sublimate is very difficult to dissolve, so it is better to let a druggist prepare this lotion for you. Have it plainly marked, "Poison! For external use only." It is perfectly harmless to the skin. Touch the freckles with it several times daily.

H. E. S. C.—1. With your dark coloring, red, pink, cream color, certain shades of yellow, tan and brown should be becoming. You could also wear navy blue. 2. Use the cold cream recommended to "L. M. E." in this column. Read answer No. 1 to "Carrie C."

MRS. F. C., South Carolina.—1. It is customary to wear mourning for a parent from one to two years. 2. Lavender and gray used to be considered half mourning, but at present are seldom worn. One goes directly into colors from black and white. 3. A bride who is in mourning is generally married in pure white.

ROSEBUD.—1. You can either begin your letters "Dear Willie" or "My Dear Willie." It is a matter of choice. But in this country the latter salutation is considered a little the most formal. 2. Wear your dresses to the tops of your shoes.

LUCY M.—To improve your circulation and general health, when you first get up in the morning, before you dress, try this exercise: Stand erect with weight on balls of feet; raise the hands as high over the head as possible; then, holding the knees stiff, bend forward and touch the floor with the ends of the fingers. Do this ten times, being careful not to bend the knees. At first you may not be able to touch the floor; but no matter, keep it up anyhow, and after a while you will be able not only to touch the floor, but to take the exercise twenty-five or fifty times without tiring. Don't try to do it more than ten times at first. This is a fine exercise to limber up the waist and back muscles, and will often eradicate a morning backache. People who are very fleshy will find that this exercise, faithfully persisted in, will reduce a too prominent abdomen.

SCOTIA.—The bread you mean is, I think, called oatmeal bread, and is made of raw oatmeal, not the steamed kind that comes ready prepared for breakfast food. Over a pint of raw oatmeal pour four cupfuls of boiling water and let it stand until cool. Dissolve one yeastcake in a half cupful of lukewarm water, and add this to the oatmeal and water; then stir in a cupful of molasses and a generous pinch of salt.



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MACBETH, Pittsburgh.

Work in enough wheat flour to make dough as stiff as that for white bread, and set to rise overnight. In the morning knead well, make into loaves, and set these in pans to rise again. When light, bake in a slow oven, covering with paper for the first twenty minutes, then uncovering it that it may brown.

BRIDE.—Housework really need not spoil either the shape or texture of the hands if a little care is taken. Soda, of course, is bad for the skin. The hands should be carefully washed and dried with a soft towel, and a little skin food rubbed in. This is excellent, because it dries so quickly and is not sticky, so fresh work can be undertaken at once. If the hands are, as you say, unduly red, you can apply glycerine and lemon juice, two thirds of the former to one of the latter, instead of the skin food. Press back the skin around the nails each day and polish the nails with a polisher and powder. Do not cut your nails, but file them. Do not wear gloves for the hands in bed; it is not healthy and spoils the color. Never wear tight rings, gloves or wristbands, and never after rough work, leave your hands dirty. A massage of even one minute daily with glycerine and lemon juice is sufficient to make the hands white and shapely.

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Offer 9—Half dozen **Silver Napkin Rings**, in the new narrow shape; neatly engraved. Free for getting only 2 subscriptions at 50 cents each.

Offer 248—Silver **Nut Cracker and 6 Silver Picks**, very useful and ornamental. Free for getting only 2 subscriptions at 50 cents each.

Offer 313—Child's **3-Piece Set** (Rogers), consisting of Knife, Fork and Spoon. Free for getting only 2 subscriptions at 50 cents each.

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9



Offer 21



Offer 19



Offer 174

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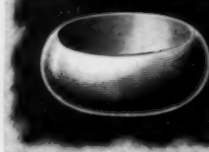
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We warrant each Ring sent out to be 14-karat filled with pure gold.



Offer 20



Offer 18



Offer 175

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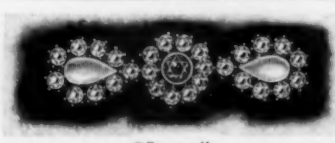
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Offer 422-C

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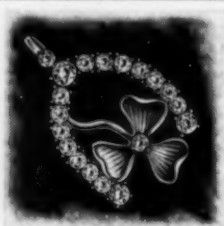
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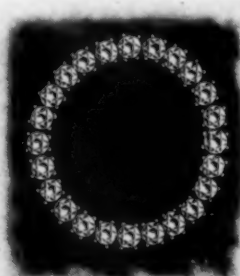
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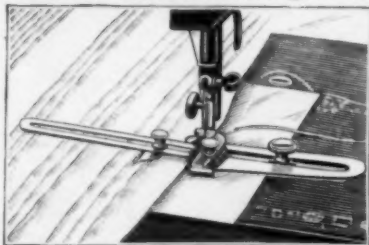
Offer 422-D



Offer 422-Z

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Illustration of Oxford Design.

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Offer 208—Half-Dozen Rogers AA Silver Tableforks, Oxford design. Sent on receipt of 8 yearly subscriptions at 50 cents each. We prepay delivery charges.

Offer 210—Half-Dozen Rogers AA Silver Dessertspoons, Oxford design. Sent on receipt of 8 yearly subscriptions at 50 cents each. We prepay delivery charges.

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Offer 217—Rogers AA Large Berry Spoon, Oxford design. Sent on receipt of 4 yearly subscriptions at 50 cents each. We prepay delivery charges.

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Offer 213—Rogers A1 Pickle Fork, Oxford design—2 subs.

Offer 222—Rogers A1 Butter Knife, Oxford design—2 subs.

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Offer 245—One Pair of Kid Gloves, in black, white, gray or tan. The gloves we offer are the celebrated MEYER'S MAKE, known throughout the entire United States for their reliability. Every pair guaranteed. Sent prepaid on receipt of 6 yearly subscriptions at 50 cents each. Be sure to state size and color desired. All sizes up to 7½. When size 8 is desired we can send only black.

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Offer 533—Beautiful, small, **Real Leather Wrist Bag**. This bag is offered especially for those ladies who prefer a small, neat bag instead of a larger one. This particular bag is the latest novelty in hand-bags. It is made of the very finest and best grain morocco leather, lined with moire, has 3 inside pockets, the center one of which is protected by a clasp. Has a beautiful gilt frame with novelty front and bulge ends, exactly like picture in every way. This is a handsome, neat, strong, durable and stylish wrist bag. Comes in black only, size 5½x3½. Sent, delivery charges prepaid, on receipt of 4 yearly subscriptions for MCCALL'S MAGAZINE at 50 cents.



Offer 488—Our **Special Vanity Bag**. Made of the same material as 232 and 126. Is constructed with 3 outside pockets, the front flap pocket being protected with a patent button fastener. Will wear



York the **St. Regis Bag**. Made of the very finest walrus embossed Yohisi, strong and durable spun cloth lining, with an additional cloth pocket on the inside of the frame. It has a patent spring top catch on a riveted frame. The handle is neat and slender. Comes in black only, size 9x5½. Sent, delivery charges prepaid, on receipt of 4 yearly subscriptions for MCCALL'S MAGAZINE at 50c each.



Offer 534—**Ladies' Large Size Black Wrist Bag**, called an "Auto-mobile Bag". It is made of the finest walrus embossed Yohisi. Is lined with fine moire lining and fitted with neat and stylish purse and round gilt fancy mirror and a glass vinaigrette. Sent for 5 yearly subscriptions at 50c each.

Offer 120—**Lady's Umbrella**, 26-inch; made of finest quality union taffeta; steel rod; beautiful pearl handle, mounted in sterling silver; straight or hooked handle, as preferred. A most excellent umbrella, that we know will give entire satisfaction as to appearance as well as wear. Sent to any lady or miss who sends us 9 subscribers for MCCALL'S MAGAZINE at 50c each.



Offer 83—**All Lace White Bed Spread and Two All Lace White Shams to Match**. Spread is over 7½ feet long and over 5½ feet wide. The lace shams are each 3 feet square. This is a magnificent premium and one of the best we offer. Sent for only 6 yearly subscriptions at 50 cents each.

Offer 36—**Gold Trimmed 55-Piece Dinner Set**; each piece is full size and trimmed in gold, with a very pretty floral decoration. This set consists of one dozen Cups and Saucers, one dozen Dinner Plates, half-dozen Butter Dishes, half-dozen Preserve Dishes, one covered Vegetable Dish, one large Meat Platter (10 inch), one medium Meat Platter (8 inch), one Slop Bowl, one Pickle Dish, one Pie Dish. Sent for securing only 15 yearly subscriptions at 50 cents each.

Offer 35—**Gold Lined 10-Piece Toilet Set**, consisting of Basin, Ewer and all the usual pieces; each piece is beautifully decorated with flowers and trimmed with gold; very latest shaped ewer. Sent for securing only 15 yearly subscriptions at 50 cents each.

Offer 450—**Magnificent Lace Door Panel**, made on very best quality cable net, beautiful figured center. Size, 4½ feet long by 3 feet wide; can be made to fit any door. Given for only 4 subscriptions for MCCALL'S MAGAZINE. We prepay delivery charges.

Offer 37—We have just purchased an enormous supply of handsome white and gold 35-piece **Breakfast or Tea Sets** at such a low price that we are able to make the above wonderful offer. Each set consists of a half-dozen white and gold Tea Cups and Saucers, a half-dozen 8-inch Plates, a half-dozen 5-inch Fruit or Oatmeal Dishes, 1 Dish 11 inches long by 8½ ins. wide, 1 full size Sugar Bowl, 1 full size Cream Pitcher, 1 10-inch Bread Plate, and a half-dozen Butter Plates. All the pieces are of beautiful white ware trimmed with gold in medallion effect. Each set will be carefully packed in a box and shipped on receipt of the small club of 12 yearly subscribers for MCCALL'S MAGAZINE at 50 cents each. See special rule.

Offer 259—**Highest grade Fountain Pen**, fitted with 14-karat solid gold pen, and the only perfect feeding device known. Barrel is made of finest quality, beautifully polished hard rubber. State whether you wish lady's or gentleman's style. We guarantee this pen for one year. Sent for only 4 yearly subscriptions at 50 cents each. See special rule. We prepay delivery charges.

Offer 378—**Ladies' 14-karat pure gold filled Signet Ring**, beautifully polished; very neat and always fashionable. This very pretty ring will be hand engraved with one or two initials free of charge and sent by mail prepaid for securing only 3 subscriptions at 50 cents each. Please be very careful to state initials plainly and give correct size, as we cannot exchange signet ring if you give wrong size.



Offer 30—**3-Stone Baby Ring**, 14-karat gold filled. The stones are ruby, turquoise and pearl, and make an exceptionally neat combination. This Baby Ring will be sent on receipt of 1 yearly subscription for MCCALL'S MAGAZINE at 50 cents and 10 cents extra. Send 60c for subscription and Ring. Delivery charges prepaid.



Offer 325—This most stylish **Black Underskirt** will be forwarded, delivery charges prepaid anywhere in the United States, to any person who sends us 7 new or renewal yearly subscriptions for MCCALL'S MAGAZINE at 50 cents each. Skirt is made of rich, heavy mercerized black saten; silk finish; 12-inch plaited flounce finished with a bias ruffle on which are two rows of strapping, with dust ruffle underneath. Your own subscription counts as one if not already sent.

Offer 531—Every amateur and professional dressmaker requires a **Skirt Gage**. It's a necessity if you wish to adjust the height or length of skirts perfectly. All the worry caused by trying to get a skirt to hang evenly is avoided by the use of this excellent device. The very best ladies' tailors and dressmakers in New York City use this Skirt Gage. Sent delivery charges prepaid to any address in the United States, to any lady sending 3 yearly subscribers for MCCALL'S MAGAZINE at 50 cents each.



ALL THESE BEAUTIFUL FURS FREE

By getting a few of your friends and neighbors to subscribe for McCall's Magazine for one year at 50 cents—Free Pattern to every subscriber—you can obtain, without any charge, any Fur on this page. If you cannot get all the subscribers we ask for the Fur you want, see special rule at foot of this page. Also see instructions for club-raisers at top of page 422. WE PREPAY DELIVERY CHARGES ON ALL FURS TO ANY PART OF THE UNITED STATES.

Coney Fur Cravat

Fur 288—Very Stylish Coney Fur Cravat, black or brown, 5 feet long; can be worn two or three different ways; trimmed with neat chenille cord ends, and lined with satin. Sent delivery charges prepaid for getting 11 subscribers at 50 cents each. See special rule at foot of page.

Misses' Set

Fur 80—Misses' Brown and White Set (for young ladies 14 to 18 years old), exactly like picture, cravat is 4½ feet long, with white fur insertion, as shown; lined with satin. Pillow muff matches boa. Sent delivery charges prepaid for getting 17 subscribers at 50 cents each. See special rule at foot of page.

Brush Tail Coney Fur Boa

Fur 225—Extra Long Black or Brown Brush Tail Coney Fur Boa, over 6 feet long, with large brush tail ends; silk fasteners and girdle. Sent delivery charges prepaid for getting 13 subscribers at 50 cents each. See special rule below.

Child's Set

Fur 227—Child's White Angora Set (muff and boa); muff has gold plated purse on top, and long silk ribbon to go round neck of child. Scarf is silk lined. This pretty little set is suitable for child up to 6 years of age, and will be sent, delivery charges prepaid, for getting only 7 subscribers at 50 cents each. See special rule at foot of page.

Pillow Shaped Muff

Fur 230—Latest Pillow Shaped Glossy Black or Brown Muff, of selected fur; satin lined, with silk cord hanger. This muff in black matches any black scarf we offer, or in brown matches any brown scarf we offer. Sent delivery charges prepaid for getting 11 subscribers at 50 cents each. See special rule at foot of page.

Free Pattern to Every Subscriber

Brush Tail Boa

Fur 228—Very fine Black or Brown French Coney Brush Tail Fur Boa, exactly like picture; very full and glossy, with neat chain clasp and heavy brush tail ends. Sent, delivery prepaid, for getting only 8 subscribers at 50 cents each. See special rule at foot of page.

Coney Fur Boa

Fur 229—Coney Fur Boa, like picture, 4 feet long, made up very neatly in brown or black glossy French coney fur. Has chain clasp and 3 tails on each side. Sent delivery charges prepaid for getting 5 subscribers at 50 cents each. The most popular fur we have ever offered. See special rule at foot of page.

Fur Boa with Muff

Offer 527—Girls' Handsome Chinchilla Fur Boa with Muff. Boa is 2½ feet long, and lined with satin. Muff is trimmed with head, is flat shaped and has silk ribbon to go over head of child. An exceptionally pretty set of smooth, beautiful gray fur, suitable for girl between 7 and 13 years of age. Sent delivery prepaid for getting 12 subscribers at 50 cents each. See special rule at foot of page.

Fur Boa

Fur 226—Handsome Black or Brown Fur Boa, extra long (8 feet) and very nice and heavy; 3 tails on each side, and two silk ornaments with silk cord girdle; exactly like picture (muff 230 matches this boa). Sent delivery charges prepaid for getting 25 subscribers at 50 cents each. See special rule at foot of page.

FREE PATTERN TO EVERY SUBSCRIBER

SPECIAL RULE FOR FURS AND ALL OUR OTHER PREMIUMS.

If you cannot get all the subscribers we ask, for any premium you want, send 20 cents in cash instead of each subscriber you are short; for instance, Fur 229 is offered for 5 subscribers, or for 4 subscribers and 20 cents, or 3 subscribers and 40 cents, or 2 subscribers and 60 cents, or 1 subscriber and 80 cents; and so on for all premiums.



288



80



225



224



227



226



228



229



527

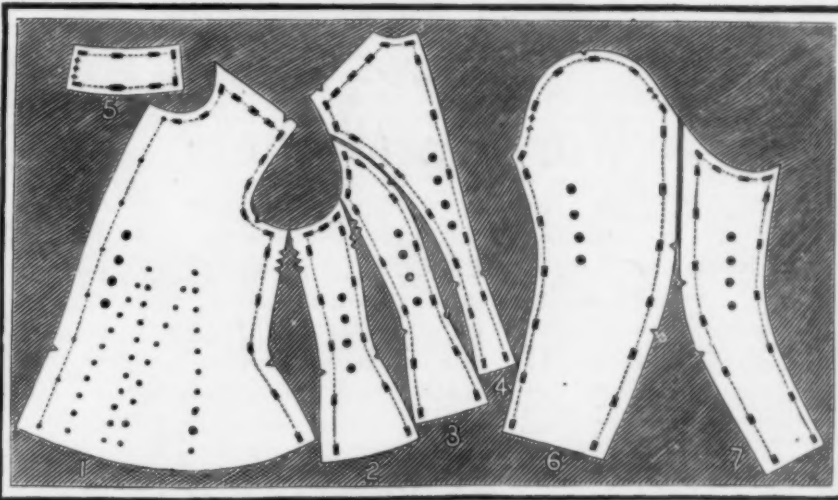


THE McCALL PATTERNS

THE SIMPLEST MOST EASILY PUT TOGETHER AND BEST FITTING PATTERNS IN THE WORLD.

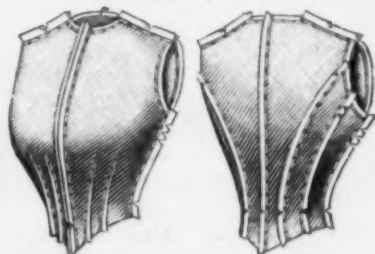


James McCall
A fac-simile of this signature appears on all McCALL PATTERNS.



James McCall
A fac-simile of this signature appears on all McCALL PATTERNS.

The above is a fac-simile of THE McCALL (model) PATTERN with perforations (□) showing SEAM ALLOWANCES without waste of material; the same perforations also show the BASTING AND SEWING LINES, features not found in any other pattern.



FRONT VIEW

BACK VIEW

LINING READY FOR FITTING

McCALL PATTERNS are the simplest paper patterns in the world to understand and put together.

- No. 1 indicates—the front.
No. 2 indicates—the under-arm piece.
No. 3 indicates—the side-back piece.
No. 4 indicates—the back.
No. 5 indicates—the collar.
No. 6 indicates—the upper-sleeve piece.
No. 7 indicates—the under-sleeve piece.
- The line of small perforations (○) near edge in front, piece No. 1, indicates the intum for a hem.

The quantity of material, trimming, lining, etc., required is printed on the envelope of each McCALL Pattern.

The following Symbols are used on McCALL Patterns wherever necessary

- Notches—(▷) show how the pattern is to be put together and also indicate the waistline.
- Large Perforations (○) show how to lay the pattern on the straight of the material.
- Long Perforations (□) show the seam allowances and the basting and sewing lines.
- One Cross and a Perforation (✕○) show where the garment is to be pleated.
- Two Crosses (✕✕) show where the garment is to be gathered.
- Three Crosses (✕✕✕) show edge to be placed on a fold when cutting.

The Correct Way to Take Measurements for McCALL Patterns

Ladies' Garments Requiring Bust Measure—Pass the tape around the body over the fullest part of the bust—about one inch below armhole—a little higher in the back—draw closely, not too tight.

Waist Measure—Pass the tape around the waist.

Hip Measure—Adjust the tape six inches below the waist.

Sleeve—Pass the tape around the muscular part of the arm—about one inch below the armhole (this is for the lining sleeve only).

Length of Waist—Adjust the tape at center-back from neck to waistline.

Misses', Girls' and Children's Garments should be measured by the directions given for ladies.

Men's and Boys' Garments—Coats, Vests, etc.—Pass the tape under the arms and around the fullest part of the breast.

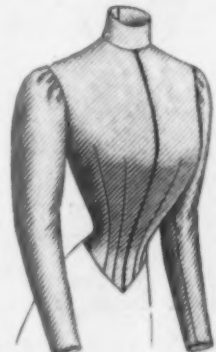
For Trousers—Pass the tape around the waist, also measure the inside leg seam.

For Shirts, etc.—Pass the tape around the neck and allow one inch more for size of neckband.

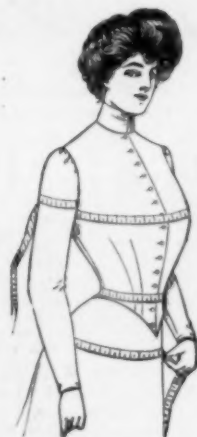
OBSERVE the fine proportions, artistic curves, French darts and beautifully shaped front. All

McCall Patterns are cut and fitted after this Model

and if proper size is selected, a beautiful and perfect-fitting garment will be the result.



COMPLETE LINING FINISHED



Position of Tape for Taking the Bust, Waist, Sleeve and Hip Measures

Notice position of tape across fullest part of the bust

Notice position of tape on the back



Position of Tape Slightly Higher on the Back for Bust Measure, also for Waist and Hip Measures

All McCALL Patterns are easy to understand and put together; no possibility of a mistake if directions are followed. Crosses (✕), perforations (○), notches (▷), etc., indicate exact position of waistline, tucks, pleats and gathers, on McCALL Patterns. Distinct perforations indicate seam allowances, extra allowance being made on shoulder and under-arm seams for possible alterations. These are special features helpful to the amateur dressmaker. An interesting article on dressmaking will be found on the last page of The McCALL Large Catalogue. The Large Catalogue also contains over 1200 illustrations of designs for ladies', misses', girls', children's and boys' garments, including styles that are in vogue from month to month. Ask for it at the pattern counter. Sent postpaid for 20 cents, throughout the United States and Colonies.

THE McCALL COMPANY

BRANCH OFFICES:

186-188 Fifth Ave., CHICAGO, ILL.
1426 Howard St., SAN FRANCISCO, CAL.
61-63 Albert St., TORONTO, CANADA.

236 to 246 West 37th Street, NEW YORK

Rubens

For Infants, Misses



No Buttons

TRADE
MARK



No Trouble

Patent Nos. 528,988—550,233

Shirt

and Women



A Word to Mothers

The Rubens Shirt is a veritable life preserver. No child should be without it. It affords full protection to lungs and abdomen, thus preventing colds and coughs, so fatal to a great many children. Get the Rubens Shirt at once. Take no other, no matter what any unprogressive dealer may say. If he doesn't keep it, write to us. The Rubens Shirt has gladdened the hearts of thousands of mothers. We want it accessible to all the world. Made to fit from birth to any age.

Made also in
All Sizes



Beware of
Imitations!

For Misses and Women

The Rubens Shirt is so easily adjusted and fits so snugly to the form that it proves particularly effective in guarding from cold and protecting the health of invalids, those enfeebled by age, or others who are delicate.

Manufactured
by **RUBENS & MARBLE**



The Genuine Rubens
Shirt has this signature stamped on
every garment—

Rubens

The Rubens Shirt is made in cotton, merino (half wool and half cotton), wool, silk and wool, and all silk, to fit from birth to any age. Sold at dry-goods stores. Circulars, with price list, free.

99 Market Street, CHICAGO

Between and Between

A BOSTON minister says that not long ago he was walking along a street in the suburbs when he came up to a little fellow, apparently about six years old, who had one thumb in his mouth and who was jumping up and down in dumb rage. He had evidently been nailing on some loose fence pickets, for a hammer and a handful of loose nails lay on the ground.

"What's the matter, my little man? Did you hurt yourself?" the minister asked.

"Kids like me ain't got no show 'tall," was the apparently irrelevant reply at the fence.

"How do you mean?" the minister asked kindly.

"Oh," was the disgusted reply, "I'm too big to cry like sis when she gets hurt, and I ain't big 'nough to swear like pa when he smashes his thumb!"—New York "Herald."

What Children are Wearing

APRONS form an important part of a child's school wardrobe. Many an unsightly dress has had its days of service materially lengthened by the fact that the child was the possessor of several pretty aprons. There are so many dainty designs for children's aprons, and material for making them can be furnished so cheaply, that

every mother should have a plentiful supply for her little girl.

The demand for children's coats is running largely to the imitation fur garments in the better class, and to the bear cloth for the popular trade. Broadcloth and serge coats for the little ones, in all the leading colors, are seen. These garments are made in regulation box-coat style, some having pleats in the back, others being in plain, loose effect. Fancy braids, velvets and imitation fur are being used to trim the collars and cuffs of these coats. Fancy buttons are quite prominent as a trimming, and also as a fastening.

For infants long and short coats of heavy silk, cashmere and Bedford cord are again in demand. The garments are fashioned with one cape in the better class of garments, embroidered, lace trimmed or having accordion-pleated chiffon or soft silk. The Bedford coats are trimmed with braids or are in plain effects. Braids are also a prominent feature of trimming on the infants' long coats shown this season. Bear cloth is shown on a few garments.

Look Out for the Pink Wrapper
around your Magazine. It means
your subscription has expired.

The Value of Expectation

A POPULAR New England preacher says that if his sermon ever stretches beyond the twenty minutes to which he means always to limit it, the words of his little daughter ring in his ears and he reflects that some of his congregation are doubtless feeling as she did on a memorable occasion.

The occasion was the little girl's sixth birthday, which chanced to come on Thanksgiving Day. She went to church with her mother and sat quietly through the service. The sermon was unusually good, the minister could not help thinking; he had plenty to say, and he said it fluently.

"How did you like my sermon?" he asked his young critic as they walked home together, her small hand in his big one.

"You preached awful long, father," said the little girl, "but I beared it because I love you, and I knew I'd have a nice dinner when I got home and forgot what I'd been through."—"Youth's Companion."

Following Directions

Mr. Justhusband (in the kitchen)—Darling, darling! Why are you throwing away the yolks of all those eggs?

Mrs. Justhusband—Because, James, goosie, the recipe says to use only the whites.

Old Dutch Cleanser



There is no kind of cleaning that this natural, all-round cleanser cannot do, and do better than old-fashioned cleaning agents. It is entirely free from acid, caustic or alkali, and keeps the hands soft and white.

Large Sifting-Top Can

(At all Grocers)

10c

Cleans

Old Dutch Cleanser cleans marble without turning it yellow as soap does; cleans windows without leaving the panes streaky or foggy; cleans enamel tubs, painted walls, glassware and cutlery.

Scrubs

Old Dutch Cleanser scrubs wood floors in a new and thorough way, its flaky particles getting right down into the grain of the wood and removing every speck of dirt. Scrubs painted and unpainted woodwork and tiling.

Scours

Old Dutch Cleanser scours pots, kettles, pans and all cooking utensils perfectly "sweet" and clean, readily removing the stickiest crusts of burnt food and grime. Scours boilers, sinks and flat-irons.

Polishes

Old Dutch Cleanser gives a quick, brilliant polish to all smooth metal surfaces, and is much safer to use than old-style poisonous polishing-pastes. (Not recommended for silverware or furniture.)

If you cannot get Old Dutch Cleanser at your Grocer's, send us his name and 10c in stamps (regular price of can), and we'll gladly pay 22c postage to send you a full size can. Also write for our "Hints for Housewives" booklet, sent FREE upon request.

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Branch—Toronto, Can.



Points on Marketing

IN selecting pork the skin should be thin and pearly white, the fat white and the lean of a delicate red, juicy, firm and finely grained. If the skin is thick the pig is old; if clammy the pork is stale; if the fat is yellow and soft the pork is not what it should be.

Whatever cut one buys, however it is to be cooked, it must be thoroughly done. Rare pork is not only unwholesome, but positively dangerous.

With cured hams the case is different. Fried or broiled ham should always be first boiled. It is not only more economical, but it is more wholesome; and as for taste, well-broiled ham is one of the most popular dishes.

When a ham is boiled before it is cut every morsel of it can be used.

For broiled ham there is no comparison between the ham that has been boiled, then cut into daintily thin slices and broiled, and the ham that is cut raw. The same is the case with the fried ham. If housekeepers would try boiling a ham before broiling or frying I am sure they would never go back to the old way.

All the little bits and shreds of ham left after slicing can be used for omelets and a dozen or more popular dishes. The fat, when there is too much, is placed in the refrigerator and is used in stews and to season many meats and vegetables. It is always an improvement to poultry, and when fried with liver gives it a relish that nothing else will.

There is one little point I am careful about in cooking ham. When it is taken from its boiling liquid I have it plunged at once into ice water. This makes the fat white and firm and brightens the red of the lean. It is a great improvement.

I always have the bacon and the salt pork parboiled before cutting. Of that also every particle is used. You will smile, perhaps, when I tell you that I look upon the skin taken from breakfast bacon, before it is cut into strips, as very valuable.

One of the uses to which I put it is cooking sausages. There are very few people who don't prefer pork sausages. The pure pork sausages are very hard to get and never inexpensive. Well, I get the good, pure beef article and cook them with bacon rind, and it's surprising how many people think they are eating the highest priced pork sausage.

To accomplish this deceit perfectly the sausages should, of course, be cut apart and washed. Then lay them in a pan and pour over them boiling water.

After allowing them to remain for three or four minutes, turn the water off and prick the sausages with a fork to keep them from bursting while being cooked. Put them in a pan with the bacon rind cut into strips and fry for twenty minutes. Turn them often.

Then have cut into fanciful shapes some stale bread to put in the fat that is left in the pan, and after it becomes a delicate brown garnish the dish with it. Brown bread for this purpose is especially delicious.

The bones, skin and liquid in which the ham is boiled I use to make soup stock, mixing it, of course, with stock made from beef. Properly cooked it keeps well, and when fused judiciously makes a tasty addition to all vegetable soups.

If You Live in Canada

in a town where no merchant sells McCall Patterns, please order by mail from The McCall Company, 61-63 Albert Street, Toronto. No extra charge for postage.

Suesine Silk 47½¢

Two Dresses for the Price of ONE

Every thread of it is Real Silk—fortified inside with a fine, strong, long fiber of Egyptian Cotton

How to know it. See it at the Retail Counter, marked thus

—**SUESINE SILK** on the selvedge, every yard. If it isn't marked like that, with the name on the selvedge, it is not genuine Suesine Silk. The imitation; while new, may copy the appearance of Suesine Silk. It can not copy the Suesine method of weaving,—it can not copy the Suesine quality, or the lasting beauty of Suesine Silk. Look for the selvedge mark.

How to get it. If you don't find Suesine Silk easily, write to US.

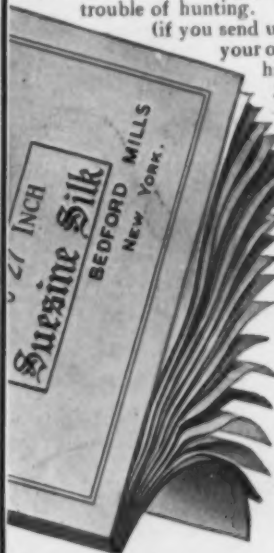
We want to hear from Every Reader who finds any difficulty in getting Suesine Silk. We don't ask you to hunt from store to store for Suesine Silk. If your own dealer hasn't it, there is a quicker, easier way. Send us his name, and we will send you the address of other stores in your vicinity where Suesine Silk is on sale in all its beautiful shades:—thus saving you the time and trouble of hunting. In addition,—

(if you send us the name of your own dealer who has not Suesine Silk)—we will send you a

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Always, when writing, be sure to mention the name and address of your Dealer, and say whether or not he sells Suesine.

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NEW YORK



His gift to her



Their gift to anyone



Her gift to him